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At the Theatres.



is one of the few Shakespearean characto assume which John McCullough is forced to subdue his robust personality. We never saw him do this so successfully as on aday evening, when his representation of the flighty old monarch was witnessed with asure by a good-sized house. The tragedian has made a careful study of the part, and he acts it remarkably well. But he is not so good Lear as Booth, who in turn is inferior in the rôle to Rossi. The last-named actor perfectly embodied the servile king, subtly graduating his strength and energy through the varying situations of the play, sinking from the strong-willed father in the opening act to the tottering wreck in the last act by almost imperceptible methods. McCullough and oth both lack this extreme delicacy in treating the character. Booth is greater than Mc-Cullough in the mad scene; McCullough towers above Booth when delivering the curse. Indeed. McCullough's work throughout is effective and conscientious. Lear will never be a favorite among his admirers, however, because the concealment of his physical beauty ves a very essential charm.

The company was, as usual, thoroughly satlefactory. Miss Forsyth made an exquisite Cordelia, winning generous applause. Edmund Collier's Edgar was a creditable piece of acting, and Frank Lane did Edmund exceedingly H. A. Langdon's Kent and Frank Little's Fool are deserving of complimentary notice. Mrs. Augusta Foster played Goneril finely. Miss Mittens Willett made a satisfactory Regan. The mounting was passable.

Brutus; or, The Fall of Tarquin, was acted last night. This evening Mr. McCullough will appear, for the first time in New York we beieve, as Hamlet. We do not expect a representation from the tragedian at all suited to the prevailing idea of the way the character ought to be looked and played; but the experiat will be interesting and perhaps pleasurably disappointing. Friday, Othello; Saturday afternoon, Ingomar, and Saturday night-the, close of the McCullough season-Damon and Pythias. On Monday Robson and Crane appear in Forbidden Fruit. Stuart plays Cato Dove and William Sergeant Buster.

The Queen's Shilling was produced Monday night at Wallack's, and it made a decidedly favble impression. The comedy is, in all ects, cleverer than The Parvenu by the same or, Mr. Godfrey. The story is prettily told and affords scope for some very neat acting. Miss Coghlan as Kate, Mr. Herbert as Ese, Mr. Flockton as the Colonel, and William Elton as the Colonel's body-servant, were all very good. Herbert Kelcey's Sabretache s Mrs. Iron les were also excellent. The scenery by Mazzanovich is capital. The Queen's Shilling ought to draw, as all bright, well-acted plays should.

M. B. Curtis returned to the Fourteenth Street Theatre Monday—the scene of his best metropolitan exploits. Sam'l of Posen has lost nothing of attractiveness and its fun is as fresh as ever. Curtis as the Drummer has not crystallized, nor doe she, on account of long association, take liberties with his part. The audience laughed at all the proper points. Sam'l has reason to be thankful for a popularity that will permit his visiting New York in a professional capicity with more frequency than is usually the case with traveling companies.

The company has been changed in some instances. Harry Eytinge is the Mr. Winslow, Rodney Keenan the Jack and Harry Strathmore the Bad Actor. Albina de Mer's acting as Mile. Celeste is as intense as ever, and Charles Rosene and Davenport Bebus are very capable in the parts of Con and Kilday. The other members of the cast render their parts capably.

. The dramatic hzz, Lotta, put in an appearence at the Grand Opera House Monday, there's plenty of room to romp and play the amusement of large audiences. Zip was the bill and the star created the full meastire of amusement to which we are accustomed ever she appears. Lotta is in many rea marvel. She is not young. She has al acting talent to speak of. She has a ology for a voice. But her personal a is so great, her effervescence so genuine and her earnestness so proat these defects are lost sight of, arow down his quill and throw up full play, has contributed

His original part, the Italian Galletto, is not well done by Ralph Delmore. C. B. shaw is a capital Philosopher Jack, Boniface was worse than usual as Mrs. Etkio Luit Jordan as Amanda Lovelace, and Fred Percy as Anthony Weltomont, were the other people in the piece deserving of a good word. + . *

Tony Pastor is getting in some fine work now-a-days. His bill this week is brimful of amusing and clever features. The applause is generous, the receipts ditto, Tony himself ditto, and THE MIRROR is happy to record the continued success of this entertainment, which, like De Belville (in Iolanthe), is "very great and very good."

Undaunted by provincial raiders, the San Francisco Minstrels continue to give their clever show, with the Jersey Lily as their chief attraction. This one doesn't quarrel with her intimates, but is on good terms with everybody-the public included.

The Electric Spark continues the attraction at the Alcazar, and for an exhibition of its class meets with more than an ordinary share of approval. Jennie Yeamans, Amy Lee and Frank Daniels divide the applause. . 16

Fr. Gallmeyer, Herr Knaack and Herr Tewele appeared together on Monday night, and the brilliance of this combination served to attract a great crowd of spectators. The farces, Too Quick a Hand, A Society Sister, and Noble Visitors, were acted, and the trio of comedians kept the house in a continuous roar of laughter throughout the entire evening.

There was a fair audience at the Academy on Thanksgiving afternoon, and a large one at night, when Barry and Fay, under S. M. Hickey's management, appeared in Irish Aristocracy. The comedians and the piece made an undoubted hit. Shouts of laughter attended the piece from the first to the fourth and last act. The piece is Muldoon's Picnic, written over and embellished by Will Carleton, the author of "Betsy and I are Out" and the "Farm Ballads." It is superior to any of its class we have seen. While the rough fun divided between the chief characters is preserved, the scenes participated in by others are refined in speech and action. The plot-if that word may be suited to fit the occasion of its use—is all about the blunders and mistakes of two Irishmen, Muldoon and Mulcahy, who are set by the ears by a practical joker who creates a laughable series of misunderstandings that lead to several highly farcical complications. By the aid of a young lawyer the coil is unravelled, peace restored where discord reigned, and the right girls given in marriage to the right men. In illustrating these episodes the team of comedians proved very entertaining. Barry, as Mulcahy, and Fay, as Muldoon, are capital. As representatives of parvenu "flannelmouths" they are simply inimitable. Barry sustains an amusing drunken scene throughout a whole act, ably seconded by his partner. They made themselves immediate favorites. John T. Sullivan made a capital Irish greenhorn, sharing to a certain extent the favor so liberally bestowed upon the stars. Thomas Seabrooke played Mandamus capitally. It is a colorless part and he deserves credit for making it effective. The remaining members of the cast were in every respect satisfactory, contributing considerably to the amusement derived from the performance.

Having slipped into town almost unheralded made a success and slipped out again, we may now expect the return of Barry and Fay at no distant time. Their performance is sure to

The Rankins opened a fortnight's engagement Monday night, at Niblo's, in '49, to a small house. As Carrots Kitty Blanchard is undeniably clever. While she has not the mischievousness of Lotta or the effervescence of Maggie Mitchell, she nevertheless is a capital representative of the mountain-girl drama, and the romping part she plays in '40 gives her more than an ordinary opportunity to display her peculiar qualifications. Just how much her success is due to the author it would be difficult to determine. Of Rankin, as the old miner, we have nothing much to add to what we said on his first appearance in the part some time ly, yea, idiotically "inoffensive." As the ago. It is Sandy McGee more heavily greaved, slightly lacking in robustiousness, given to tedious platitudes, stupid in the comedy passages and hard in the pathetic portions. There is no delicacy in Rankin's acting. His points are not made by legitimate means, but by transparent trick and device. The breezy zest and manliness which attracted favorable attention to his work when he first aspired to the altitude of a star have taken wings, leaving him but a coarse-grained bungler, fumbling with a noble art. The company supporting the Rankins is very good, all things considered There are one or two weak spots .in it, but those spots sink into insignificance beside the mous critic is literally com- weakness of the male star. "A Relic of Bygone Days" will be presented until Monday Fred Marsden, by fitting Lotta week, when Sam Colville's Taken From Life. on for the sole purpose of giving company begin a short engagement. The melodrama, it is said, receives splendid treat-

HILLY XXICX WAR TO The failure of this piece at Wallack's in September Mr. Colville ascribes to inefficient presentation, and he intends, if possible, to revoke the verdict by booming the production extensively and demonstrating its excellence by a powerful cast. He has a hard job to perform; but we wish him success with it.

The Elks charity benefit comes off to-day at the Grand Opera House. The Madison Square company in Young Mrs. Winthrop, Clara Morris, Tony Pastor's company, the veteran Edmon S. Conner, Lotta, Harrigan and Hart, and the Vokes are among a few of the features set down on the remarkably attractive bill.

Ada Dyas began a week's engagement Monday at the Mount Morris Theatre in Harlem, appearing in An Unequal Match. Her performance of the character of Hester is really charming, possessing the varied elements of simplicity, emotional power, light comedy and coquettishness. The healthy impersonation was doubly delightful after the weak, colorless acting of the same part by the professional beauty lately among us. Miss Dyas is a most finished artist, the legitimacy of whose work commends itself to every lover of the art of dressing as well, and her starring tour is meeting with gratifying success. Already the original ten weeks laid out for the season have been exceeded, and there is every reason, providing good dates continue to offer, to suppose she will go on playing until Sumsystematic plans she has made for a tour next over. season. Miss Dyas' company render her efficient support. The latter half of the week London Assurance will be acted.

The Consolidation of Haverly's and Callender's Colored Minstrels is one of the titles of the organization that is entertaining downtown East-siders this week. These "Fifty Colored Celebrities-All Famous Africans' give a minstrel performance of more than usual excellence. The first part is by far the best feature, and introduces a chorus of dusky maidens. Wallace King, the "colored Campanini," has a very pleasing tenor voice. There is a good male sextette, and altogether the first part is as fine a vocal performance in minstrelsy as we have listened to in some time. Bigmouthed Billy Kersands and Bob Mack had all the fat in the fun-making. Both are prime favorites with the down-towners; but neither presented anything new. The house was crowded in every tier, and below stairs the vacant seats were few. The Windsor, in fact, is having an unusually prosperous season.

McSorley's Inflation has caught tenaciously on, drawing crowds to every performance at the Comique. Harrigan and Hart have our sincere congratulations.

* *

Notwithstanding the unfavorable dicta of the critics. Iolanthe at the Standard is drawing full houses, and seats are selling far in advance. The management claim that last week's receipts amounted to \$10,000, which we believe is not an exaggerated figure, as the theatre was crowded every night at the increased scale of prices. We hear much fault found with Charles Harris' drill system, which reduces the chorus the level of automatons ment is amusing only when it is absurd. It ceases to be absurd when we are given too much of it. A lot of men and women waving their arms, lolling their heads or shaking their legs in unison is not a particularly edifying spectacle, nor is it consonant with sensible ideas of what constitutes humor. Mr. Harris robs his choruses of picturesqueness by turning them into an awkward squad going through the grotesque mechanical movements we are accustomed to contemplate on the parade ground 'at West Point. Realism, beauty and nature are all sacrificed at the Standard to Mr. Harris' fatwitted notions.

Duff is advertising Our English Friend on the My Sweetheart plan. "Just the piece for the holiday season," "Makes old and young laugh," "Enjoyed by both sexes," "Suits every taste," and "Entirely inoffensive," are a few of the claptrap lines culled from the old gentleman's announcement. Humph! It doesn't suit our taste, chiefly because it is thoroughaccomplished critic of the Chesterfieldian Clipper would elegantly note-"Biz is bad.

The Lights o' London is drawing well this its last week at Booth's. On Monday Modjeska makes her first appearance here as Rosalind, supported by the excellent combination now on the road.

This is the third month of Young Mrs. Winthrop. No more is to be said.

The chaste beauties of The Rantzaus at the Union Square are being appreciated by the public, who find in its pastoral story and subdued acting a grateful relief from the trash with which they have been more than usually submerged this season. On several nights the is missed from the company.

ment in the hands of this organization, which includes the original London Philip Radley.

posed. We hope to see the patronage that was the authorities may order.

not vouchsafed to the greatest play of modern times, Daniel Rochat, continue to be bestowed upon Mr. Palmer's charming current attraction.



The Italian opera, this season, is a really paying concern. Of course the Patti nights are always crowded; but then Patti pockets the profits principally, and therefore, if the un-Pattied nights, were, as off nights commonly of the stage. She is handsome, and a mistress are, N. G. S. (no great shakes), Patti's manager would be in a hole. But we are glad to say that the off nights of Patti are not by any means bad; really there are enough folks to be found who love music for its own sake, and not as a raree show, to give a very decent margin of profit, and thus enable the doughty Colonel mer. That will lay a good foundation for the to pay his legions and have something left

> Iolanthe drags on its weary way at the Standard Theatre to good houses, for which the management may thank its gorgeous and elaborate setting and the witty text of Gilbert, which although too brashly cockney to be heartily understood here, is yet so bright and funny as to be welcome for its very absurdities. Sullivan once told the writer that he usually dug into the ballet music of The Tempest. composed by him for Drury Lane Theatre in the years gone by, whenever he wanted an inspiration. We muchly fear that The Tempest has blown itself out and the fount is dry. No one is a more thorough admirer of Arthur Sullivan's work than THE MIRROR; but the greatest geniuses have their moments of weakness. There is an ebb as well as a flood in the "tide in the affairs of men," and it was most certainly dead low water with Sullivan when he composed-yes, composed is the word -for Iolanthe was made, not begotten. It was painfully put together, piece by piece, like a Venetian mosaic; not evolved from the inner eonsciousness of its author, like the Pirates or Patience. The indiscriminating admiration of those who praise everything a master does, merely because it is done by the master, and in no wise because of its inherent merit, is an insult, not a tribute, and we will not insult Arthur Sullivan, the foremost creative musician of the foremost race of the world, no matter on which side of the ocean-ferry its habitat may be, by adulating his only failure. He who says that the music of Iolanthe is pleasing or appropriate to the spirit of the text, is simply an ass or a dishonest eritic; for the credit of the guild, we will assume the first. We see by our Philadelphia correspondent that the Quaker City is charmed with the music. Well, it is nothing new for Philadelphia to err in judgment—it's a way she has. No doubt many companies will go on the road with Iolanthe and "get left," for the stuff is not in it. Splendor of scene, crowds of chorus, and boom of hand may give a factitious success in town: but wait till it gets into the provinces, with curtailed effect and diminished sheen, and then we shall see what its true powers of attraction really are. Even though some unworthy members of the press-gang may be cajoled into praising this most weak production of a mind generally strong, there can be but one fate for it-and that fate is failure.

The Sorcerer continues to weave his charms round the musical public. Little Miss Lucette has very pleasantly filled Lillian Russell's place during that lady's illness. Miss Lucette is a pretty woman, with a well-trained but somewhat colorless voice. She lacks the voluptuous warmth of the favorite of the clubs; but she is very nice and eminently acceptable. The only Howson carries the piece as ever. "None save himself can be his parallel."

The best thing in The Rantzaus is the "Kyrie Eleison," as sung by Mr. Parselle in the part of the old schoolmaster. It is the funniest idea possible. The old man sings four bars as solo, then repeats in chorus, and then, as if he was striking into a new movement, quietly begins all over again with a satisfied air, as if he had done something wonderful. Mr. Parselle's bland face is a study as he carols his innocent way.

Our day of going to press prevents a notice of Gounod's oratorio, The Redemption, which will receive due attention in our next issue.

-Manager Palmer says, and says truly, Actor's Friend? that the lessees of theatres should not be made to alter their buildings; but the owners themselves ought to make whatever improvements

The Actor's Friend.

There is a parasitic animal that attaches itself to actors just as other parasites burrow themselves into oxen, or bore their way into shellfish, or infest the congenial places of the human body. The parasite under our scalpel we shall call The Actor's Friend.

He is easy to be distinguished from other species of parasites, because he affects an outward similarity to the object of his devotion. He dresses like an actor. He talks theatrical slang and slip-slop. He quotes the legitimate dramatic authors, generally incorrectly. One would really think to hear him talk, that he had inhaled the smoke of the footlights from his youth up. But he hasn't. No one "native and to the manner born" ever makes an outward show of his profession. Your true soldier eschews his regimentals except when forced to wear them; he leaves all that to the toy soldier. Your real sailor-man never "shivers his timbers" nor "d-s his tarry toplights;" he leaves all that to mess stewards and lob-lolly boys, and his brass buttons are an abomination in his eyes, never to be endured save on board ship. Your counsel "learned in the law" would rather tell naughty stories than discuss knotty points of evidence when out of court; and your parson, if he be a legitimate cleric and not a selfdubbed reverend of some iconoclastic sect, is notoriously the last man in the world to talk

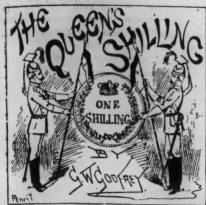
So, when you meet a fellow who has his mouth full of green-room gossip, side-wing scandal, and dressing-room driblets of small theatrical happenings; who calls actresses and actors alike by their surnames, and remembers all the dramatic events for several seasons past, you may be sure that he is the ivy, not the oak; the moss, not the cypress; the vine, not the chestnut. He is near the drama, not of it. He drinks not at the precious fount with Shakespeare, Molière or Goethe; but drinks at the bar with Charley Beverleigh, nee Stubbs, or Randolph Percival, nee O'Shaughnessy. To him Hamlet has no significance save as the vehicle by which Charley Beverleigh aforesaid may be carried on his road to the temple of fame, attended by his trusty henchman and loyal admirer. The artist in propria persona, not the art, is the goal of his affectionate endeavor. He hardly ever sits a play through. He could not spare the precious time which he devotes more agreeably to himself to talking about the actors. The time of the Actor's Friend's perihelion is when the curtain has fallen, the grease-paint is wiped off, the toga dropped and the sacque donned; when the beretta gives place to the derby, the buskin to the gaiter-boot, and the actor, elated with public applause and hungry for private flattery and oysters, thirsty for adulation and beer, sallies from the stage door and joins the satellite who awaits him.

Then is the-hour of triumph-Hamlet and Horatio! Star and starlet, they walk together in a bifold track as the Earth and the Moon. The star pursues his onward course in unswerving majesty; the satellite follows the same orbit, but with a double motion onward, yet circling the star that controls its course. The parasite feeds on the plant or animal to which it attaches itself. The Actor's Friend feeds on the droppings of wisdom and the crumbs of wit that fall from the rich man's table; but the last-named parasite is more generous than the first, inasmuch as he pays for the oysters and puts up for the beer for his princiand bleeds him only mentally. The A tor's Friend, when a very small boy, was taken violently with the cacoethes ludendi and used to brandish a tin sword and spout scraps of melodrama to the admiration of all the little pickles of his neighborhood, and to the detriment of his shoe-leather, too quickly worn out by dint of shuffling and stamping. Strange as it may seem, the Actor's Friend seldom takes to the stage as a profession; either he is scared by the amount of solid hard work that he sees his ideals forced to go through, and which would by no means agree with the lettered ease in which he loves to pass his time, or else he is in the case of the unclean old Frenchman who, being asked why he did not take a bath, replied, "Mon Dieu! I never thought of that."

The Actor's Friend is not stage-struck. He is a hero-worshipper; he must adore something, and an actor in all his glory being the most resplendent object in his field of vision, he adores him even as a savage worships the sun on account of his effulgence. There is a time when the Actor's Friend is really useful. When the clouds gather darkly around the domestic horizon; when the husband has been carrying the satchel of some fascinating soubrette on the road, or the wife has been too carefully tended by the manager; when domestic broils are rife and divorce imminent-then the Actor's Friend, like a ministering angel, steps in and pours oil on the troubled waters, or on the smouldering fires, as the case may be, and either mends or mars the situation.

When Mr. Northern quarrelled with the wife who had stuck to his misfortunes in his days of poverty, but whom he wished to get rid of in his prosperity, who so convenient a friend as the Chevalier Whycough? When Dinnis O'Boozygo wants to get clear of his Colleen Bawn, who so ready to play Danny Mann as the aforesaid gallant Chevalier, whom we take to be the type and example of the

The Actor's Friend has his uses and abuses, like everything else on this globe, and though we cannot well respect him, we should "be to his virtues ever kind, and to his faults a little



The monumental failure of Iolanthe seems to have scared the old first-nighters away from the theatres. Since the beginning of that disappointment on Saturday week the old guard have forsaken their post, leaving it open to a rude, uncultured crowd who aren't afraid to clap their hands when they're pleased with an actor's work, and who don't invariably make for the lobby in the entr'actes to smoke cigarettes and religiously damn the play, the playwright, the manager and his production. At the first performance of The Rantzaus last week the first-nighters were conspicuously absent, and it was much the same at Wallack's Monday evening when Godfrey's 'comedy, The Queen's Shilling, was introduced to New York. The audience was not numerous, I regret to say; but it made up in appreciative qualities what it lacked in size. Whenever there was anything worth applauding the people in front applauded vigorously. The noise frightened the ushers, who had grown unaccustomed to it during the Lily's four weeks'

I believe my readers have learned a good deal about The Queen's Shilling through previous issues of THE MIRROR. They know that it was taken from another piece called The Lancers, which was played here at Wallack's some years ago, with Charles Wyndham in the cast. Tom Maguire also did it in San Francisco, and James O'Neill made a hit in the part



of the young hero. The Lancers was taken from a French play called Le Fils de Famille, by an English officer and M. P. named Vernon. It was first performed at the Princess' in 'London in 1853, where the principal parts were taken by Messrs. Ryder, Fisher, Mellon Meadows and Everett, and Carlotta Leclerq, Mrs. Winstanley and Mrs. Lacy. While the Lancers was an almost literal translation of the French original, The Queen's Shilling is more of an adaptation, since the locale has been changed to an English town and the characters correspondingly Anglicized. Godfrey's labors on it have not been stupendous, and I cannot say he has much improved on the other, which is a delicious little play.

The "Queen's Shilling" is the coin given an English army recruit to bind his enlistment. Frank Esmonde (William Herbert), having quarrelled with his stern paternal parient, has become a trooper in the 17th Lancers, who are quartered at Marfield, a quiet English town. They are in the habit of drinking at the Chequers Inn, kept by a buxom widow, Jennie Doe (Effie Germon). To this inn comes pretty Kate Greville (Rose Coghlan), the daughter of a country squire who dwells at Dingley Grange. She is in distress, having Deen thrown from her horse while riding nearby, and begs Jennie for a change of clothes, as her habit is bedraggled with dirt and mud. After she has donned the calico loaned her by the andlady, she encounters some of the Lancers,



who take her for a bar-maid and boisterously attempt to kiss her. Kate of course resents this, though she has brought it on herself by her masquerading, and Esmonde dashes in and poses as her protector. The trim figure of the young woman captivates him, and she is not displeased with the handsome face formance ran smoothly after the month of

and gentle manners of the young officer. Just as the Lancers are going off to dress parade a young artist, Jack Gambier (J. C. Buckstone), who is visiting at Dingley Grange, makes his appearance, and in Esmonde recognizes an old friend. Gambier proposes to take the latter to a ball to be given that night at the Grange. On his offering a dress-suit Esmonde consents to go for the lark of the thing, and in the chance of encountering the bar-maid, who he believed was a domestic employed about the Squire's premises. The conversation is interrupted by the entrance of Sergeant Sabretache (Herbert Kelcey) and a squad, who arrest him for absence from parade. This ends the first act. The second is laid in the drawing-room of Dingley Grange, where the audience is introduced to Kate in her proper dress and among her proper surroundings. They also make the acquaintance of Mrs. Ironsides (Mme. Ponisi), who is as stern and forbidding as the old ship from the mast of which the boy in the poem leaped one day in the harbor of Mahon. Mrs. Ironsides is



the sister of Colonel Daunt (Charles Flockton), who commands the 17th, and who is notorious for his strictness in disciplining the men beneath him. Mrs. Ironsides is equally rigid in this respect. She prefers oaths to poetry, wears semi-military dresses and a turban, and altogether reminds one of Mrs. Major O'Dowd in Vanity Fair. By and bye Esmonde, under the assumed name of Vane, and Gambier arrive. Kate and the former are not sure of the identity of the other, and for a time they conceal their curiosity from one another. The Colonel is a guest also at the ball: but having but two days before taken command of the 17th, he does not know Esmonde. A very amusing contretemps takes place at a piano in this act. The Colonel and Esmonde-accompanied by Kate-start to sing a duett, and on account of a little difference in the matter of time come to grief. The Colonel, while paying his addresses to Kate, meets an obstacle in the young trooper, for whom she expresses considerable preference. In a friendly bout with rapiers the Colonel wounds Esmonde in the arm, and when Kate hears the news she faints.

The last act takes place in the office of the Colonel, at the Marfield barracks. Esmonde (who had, by connivance of Sabretache, been able to absent himself from the guard-house and attend the festivity at the the Grange) is brought before the commander of the Lancers for examination. The old chap thinks he recognizes his rival of the night before in the trooper. The youngster averts his face and pretends he's drunk. The Colonel to make sure of his identity squ



the right arm of the soldier which was wounded by his sword the night before. Esmonde does not wince and he is taken off. But Sam Pitcher (William Elton), attached to the Colonel in the capacity of body-servant, gives away the trooper in order to save Jennie Don, whom he intends to marry, from the disgrace of a confession she has made to keep the masquerading young man from the punishment certain to follow his conviction for the offense of escaping guard. Things look dark for him, but the Colonel turns generous at the last moment, and at the solicitation of Kate relieves Esmonde from punishment and grants him a discharge from the regiment. This leaves him free to make Kate happy, and brings the play to a happy termination.

The language is fluent, if not brilliant. The story is told clearly and without superfluous talk. It is quiet all the way through; but affords some capital opportunities for good acting. The audience enjoyed the piece thoroughly and stamped it with hearty approval. The cast was admirable and the per-

rehearsals afforded the company by their tour through the East, Flockton, or "Flocky," as he is familiarly dubbed, made the hit of the piece by his capital character acting as the



Colonel. It is an artistic piece of work and shows how valuable the actor may become to Lester Wallack. Billy Elton has a small part in Sam Pitcher; but he made much of it, and managed to extract a good deal of neat fun from it. Herbert Kelcey was likewise obscured as Sabretache. He is a gentleman, and therefore could not bring out the roughness of the character. He did his best, though. Buckstone was not oppressed with a heavy part either, but he was quietly pleasing as the young artist. William Herbert got a call for some really clever acting toward the end of the play. Indeed, he almost redeemed his previous short-comings by his careful and discriminate efforts. I am glad it is still possible the young man may turn out all right after all.

Rose Coghlan was most charming as Kate. She was at her best in the second act. Rose should certainly beg Mr. Wallack (and Herbert ought to join in the prayer) to cut out the serious part of the duett at the piane. For neither Rose nor Herbert can sing. She looked most lovely in her ball dress, which was cut and trimmed like that worn by the Lily when she sat for one of her best photos. The similarity of costume gave an opportunity of comparing the beauty of the two women. I must confess my preference for



Wallack's leading lady, and I think every impartial judge will cast his vote for the same candidate. Madame Ponisi gave a richly humorous impersonation of the female martinet, Mrs. Ironsides. Effie Germon was in her element as Jennie, and her scenes with Billy Elton went like MIRRORS on Thursday morn-

The scenery was fine of course. Somebody-Theodore Moss would do, for he tips the scales at two hundred at least—should sit on the vocalist who sings the Lancers' song in Act One. He means well; but—

The Story of Vera.

Oscar Wilde's new tragedy, Vera Sabouroff, in which Marie Prescott proposes to star next season, is, as its name implies, a story of Rus-sia. The time is the close of the last and the

beginning of the present century.

Nihilism supplies the motif, and the principal personage is Vera Sabouroff, whose magnificent enthusiasm and transcendant courage and talents have made her the acknowledged leader of the Nihilist movement. Round her are grouped a number of personages more or ortant, from the Czar downward. Peter Sabouroff, his daughter Vera, and her peasantlover, Michael, are surprised by a visit from some Russian soldiers on their way to Siberia with a gang of Nihilists, among whom, though he tries to conceal himself, is discovered the landlord's son and Vera's brother, Dimitri. Lashed into fury by the recital of his wrongs, Vera takes the terrible Nihilist oath. Five years later, in 1800, the curtain rises on Act I., in a dingy and dimly-lighted garret in Moscow, where a number of conspirators are assembled, prominent among them being the peasant Michael, the young girl Vera, and a fair-haired, beautiful lad, named Alexis, secretly her lover, who is supposed to be a student of the university. Him, Michael, his perceptions sharpened by jealousy and disappointed love of Vera, accuses of being a spy, and as they are deliberating on the matter they are surprised by a party of police. All is given up for lost, when Alexis, throwing off his disguise and assuming an attitude of command, reveals himself as the youthful Czarevitch, the heir to All the Russias, and passes of his companions as a strolling company of actors. The aspect of events is wholly changed. The assassination of the Czar is followed by the hurried crowning in his stead of the Czarevitch before he can even protest against it. However, he resolves to im mediately institute sweeping measures of re-form, with which Vera is to be imperially associated. Meanwhile he has been denou a traitor and condemned to death by his coconspirators, Vera vainly remonstrating, until Michael arouses her patriotism and thirst for vengeance by reminding her of the oath. vengeance by reminding her of the oath.
She acquiesces in the resolution, and lots are
cast as to who shall do the Czar to death. It
falls on her. She is furthermore given the dag-

ger and instructed how to find her way to the sleeping apartment of the doomed monarch. Resolutely crushing down all thought of love, she makes her way to the bedside of her lover, who, in the rash over-confidence of an ingenuous youth, has dismissed his guards. She is about to thrust the dagger into his heart, when the lad awakes. Seeing Vera, for sight of whom his inmost soul has yearned, he seizes her hands and breaks into passionate protestations of love. He is still as ever a Nihilist at heart; he had consented to be Czar only that by so doing he might work out great measures of instant reform; only that by so doing he might lay at her feet, at Vera's, not only a heart's devotion, but an empire. Carried away by the fierce torrent of hotly-responsive passion, the ardent girl for a moment revels in an ecstasy of joy; but only for a moment. Already ger and instructed how to find her way to the ecstasy of joy; but only for a moment. Already from without comes the dull, ominous rumble and growl of the impatient conspirators, who are awaiting a consummation of the deed. The dagger! the fatal blood-stained dagger the dagger: the latal blood-stained dagger—
the agreed-on signal and surety of success or
failure—was what they clamored for. With a
last, despairing, convulsive look of unutterable
devotion, she plunges the dagger into her own
breast, and throwing it from the window to the
howling pack below, falls back dead into the
arms of her lover.

Professional Doings.



—Bianca Lablanche sends THE MIRROR papers from Naples, Boulogne and other cities in the southern part of Europe, speaking in the highest praise of her operatic performances. An excellent portrait of the singer is printed

-Krotz's Opera House at Defiance, Ohio, is to be disposed of by lottery.

-Fred Maeder has completed a comedy for Mr. and Mrs. George S. Knight.

—Selina Dolaro has a melodrams which she is anxious to get produced here. —Zelda Seguin will take Minnie Hauk's place with the Strakosch company.

The Mabel Norton gang are playing John T. Raymond's Gilded Age in Texas.

—Howorth's Hibernica played in Holyoke last Thursday night to a \$700 house. —Joseph Brooks is in Chicago looking after the interests of Brooks and Dickson.

-C. M. Hall, of this city, will be the treasuter of Leavitt's San Francisco Theatre.

—Maffitt and Bartholomew's Pantomine company disbanded at Milwaukee on Sunday. -F. F. Mackay has resumed his original character of Joe Heckett, in Romany Rye.

-Maurice Grau has engaged Mme. Theo for next season. She opens here in December,

-It is said that Billy Rice's Minstrels have consolidated with the T. P. and W. party. Billy denies it.

-Bijou Heron, daughter of Matilda Heron, has been engaged by the Madison Square peole for two years.

-Signora Majeroni has gone to San Fran-isco, and will play in Youth at the Grand Opera House

-Kate Castleton, of the Rice Surprise Party, contemplates starring in All at Sea during the

—Charles E. Blanchett has been engaged by the Madison Square management as manager of its California business.

-J. H. Haverly has secured the theatre a Victoria, Oregon, and it will form one of his transcontinental chain of theatres.

—Gambier is doing a large theatrical trade. His pictures are sold by retailers in this country, Germany, France and England.

-Mestayer's Tourists did well in Philadelphia last week. Their agent quotes the Thanksgiving day business at \$2,800.

-Maude Granger has at times been too ill to act on her New England tour. Adelaide Thornton is her sub. during such intervals, -Phil Lehnen wants to have somebody erect

a new opera house in Rochester, he to have the management and possess a slice of the stock. -On Saturday next Boucicault sails for

America, bringing with him his new play, Boyne Water, which he is to produce in this city.

—J. Jay Brady, late private secretary to C. H. McConnell, of Chicago, goes with Stuart Cumberland, in the interest of Pond and Ed-

—Louis Fignerdo, formerly business manager of the Emelie Melville Opera company, is in jail at Chicago for passing counterfeit

-Georgia Cayvan did so well in San Francisco, socially and artistically, that she was presented by a number of the ladies of the city with a crown of laurel.

John W. Norton, Colonel John R. Cockerill. W. D. Wetherell and several other Louisans attended the institution of the Elks lodge in Cleveland last week.

-Estelle Clayton made such a hit with Esmeralda in Louisville that she was retained by the management to reappear with The Profes-sor company in the same city this week.

-The report of secessions from John E. Ince's company is incorrect. He says the identical people that started out are with him still, with the exception of Myer, the manager, who absconded at New Orleans. The company had a little bad business at the start, but is now doing well in the Southwesterr country, receiving good notices from the Texas press.

interesting and instructive

interesting and instructive.

—Madame Janauschek stated reporter that her season thus far h successful. She has lately added tionette to her repertoire, and with she was about to add another chill intend to produce a new pladence gentleman. It is called the scene is laid in Britain, in days of that country. It is a power and I think it will be a success.

—The company aggreed by Manager and the scene is season to the season and think it will be a success.

—The company engaged by Mr. Fr play the Madison Square pieces at the in San Francisco, are Georgia Cayvas Cowell, Mrs. Thomas Whiffen, Vio Enid Leslie, E. J. Buckley, Thomas Leslie Allen, F. Oakes Rose, Harry T. McCreery. The opening play is Es then Young Mrs. Winthrop, and proteral other plays belonging to the theas

The London Metropolitan Works are overhauling all the have ordered thorough and radio be made, for the safety of and have declared the Criterion "see have declared the Criterion "ent a place of public entertainment," the proprietors to make it fire-pro to the plans of the Board. The Opera House, Covent Garden, the ban.

—The "dodge-your-din not work well at the Massasfield last Sunday, where express train stopped for it while en route from New man claiming to belong ternity walked from the quite majestically until a porter both pursued and ohim to disgorge with an ill



BOSTON

BOSTON.

son and Crane closed a very successful engageof two weeks at the Globe on Saturday evening.

omedians are great favorites in this city, and no
where they open, a large attendance is sure to
Comedy of Errors constituted the bill for the
step. Al. Liberan and Charles Dickson did some
set as the Antipholi. Leomora Bradley achieved
state East in Two Can Play at that Game. Lipad Dickson did well. This week the Langtry in

squal Match and As You Like It. I do not envy

angury the ordeal she will pass through at the
Thentre, as its andiences are composed of the most
and fractidous in the city. The Unequal Match

feen played in this city for many years.

Lissed a very successful four weeks' engagement

Park to Saturday night, and this week Lawrence
in appears as Lanciotto in Francesca das Rimini.

Ill he the first production of the play in this city,

originally preduced at the Broadway Theatre,
ork, Sept. 36, 1835, with E. L. Davenport as LanCharles Flaher as Pepe. I. W. Lastergan as Paulo,

Whiting as Malatesta, Madame Ponisi as Franad Josephine Manners as Ritta.

is the last week of Romany Rye (which has been
success.)

risawn. It now rests with Mr. Scanlan to front as the successor of those who have that an opportunity of witnessing Arctic at a condition of the condition of t

SAN FRANCISCO.

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Nov. 27.
Bardey Campbell's My Geraldine was produced at the control of the contr

will be Von Webber's grand opera, Oberon, the principal rôles will be sung by members of the co.—Al Hayman, the future manager of the Bash Street Theatre, has but just recovered from his second attack of pneumonia, and is now able to be out.—The Bert-Palmer comb., under the management of Ben. Teale, after successful engagements in Nevada, returned to this State on the 2nth, presenting The Banker's Daughter in Nevada City. On the 2nth eysthewed at Stockton.—Annie Adams is the stellar attraction of a small comborganized from the remnants of the Bates co., that goes to-Eureka for a short season. Under the Gaslight was included in their repertoire, but not having the usual rights thereto, Fred Bert, as the representative of the author's interests on this coast, considered it necessary to interfere with the arrangements, regarding this particular play.—The Bert-Palmer co. will probably reorganize on its return, and start out again with the right to play The White Slave and other pieces by the same author.—Stockwell and Andrews' Pantomime Troupe left on the steamer yesterday for Origon.—Youth will be the Christmas attraction at the Grand-Opera House, with several leading people from the East in the cast.—The Grand-Opera House, with several leading people from the East in the cast.—The Grand-Opera House, with be closed-on-the-off nights during Nilsson's concert engagement.—Kohlar's waxworks are still attracting considerable attention.—Zola, the circus rider, is the attraction at the Adelphi this week. Rose Lisle and Valentine Love in title rôles; it is their last week here.—On the 4th Stephen Maybell is billed for this house. His opening piece will be Revolution.

PHILADELPHIA.

Owing to unavoidable changes in one or two members of the cast of Gilbert and Sullivan's Jolanthe, Messra. Murphy and Donnelly were obliged to postpone the first performance in this city of the new opera until Tuesday evening. The postponemer caused in the house had been advised to the control of the performance in this city of the new opera until Tuesday evening. The postponemer caused in the house had been advised to the performance in this city of the the subject of the performance in this city of the control of the performance in this control of the performance in this control of the performance of the perform

NEW ORLEANS

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Academy of Music (David Bidwell, manager): The Madison Square co., led by W. H. Gillette, in The Professor, closed a very successful week's engagement Nov. 20. Business grew larger at each performance, and for the last three nights and matinee the house was completely filled. Carrie Swaine commenced a week's engagement, 26th, in Cad, the Tomboy, Of the play itself nothing of great praise can be said, save that it serves to introduce a very clever, protean artiste in the titular role, and gives her some opportunities to display her abilities as a vocalist and her grace as a dancer. The lady is well "up" in stage business, and is destined to become a success in the near tuture, if a proper and attractive vehicle can be obtained, in the shape of a strong play, to enable her fitly to display her talents. Little Mamie, the child aetress of the co., is quite an addition. Frank Mordaunt, in Old Shipmates, 3d, week.

St. Charles Theatre, (David Bidwell, manager): The second and closing week of Ford's Comic Opera co. was inaugurated, Nov. 26, with The Mascotte as the attraction. Miss Bockel made a good Bettina, Denham a fair Lorenzo, Drew a rather weak Pippo, and the remainder of the cast were only folerable. Billee Taylor and Les Manteaux Noirs (first production in this city) fill out the week's programme. The business done by this co. during this season's visit has not been very satisfactory. But as they return during the holidays they may succeed in making up a better financial average. At the conclusion of this engagement the house will close for a few nights; then comes, rith, Madison Square Theatre, and business will doubtless be large.

Grand Opera House (Brooks and Norton, lessees): Marion Elmore closed a not very successful week Nov. 25. Chispa, while a fairly attractive play, does not seem to have those strong elements of popularity needed by a new star in her first season. Miss Elfsore is a clever, bright soubrette, and has a very sacellent one. Rose Leighton and Miss St. Quinfein, respectively

have all been well sung and acted, though at times under the depressing influence of slim houses. The co. is working hard and giving some admirable performances. It is respectate such a number of good singers as Mmes. Hasselmanns and Reine and Messrs. Tournie, Jourdan, Debrat and Puget are gotten together, and they should be given more practical and substantial endorsement. Items: Mr. Puget, light tenor of the French Opera co., is still quite weak from his late illness, and not able to do himself justice in his line of business.—Cassie Troy, of the Carrie Swain co., has been quite ill, and unable to attend to business this week. Her part was taken fairly well by another lady of the co.—Hess claims the sole right to use the title Chimes of Normandy for that copera, and threatens to sue Manager Defonsez, of the French Opera co., for using the same. The latter's mairre de ballet has instituted suit for salary claimed to be due for entire season.—Dec. 1 a number of our prominent citizens who visited Baltimore on the occasion of the recent Oriole display in that city, will give a complimentary benefit to Manager Charles E. Ford of the opera co. now playing at the St. Charles Theatre, in acknowledgement of courtesies extended them by him during their visit to his home. Les Manteaux Noirs will be sung on the occasion.

CLEVELAND.

CLEVELAND.

Charles Wyndham's excellent co., fresh from its New York success, opened Monday to quite a large audience. Fourteen Days, with the neat prelude, Ruth a Romance, was on till Thursday, when Brighton succeeded, filling out the week. Good fashionable busies, with exception of a very disagreeable snowy matinee Saturday. This has been the most enjoyable engagement of the season, and we envy Chicago the next two weeks with this perfection of comedy companies. Brooks and Dickson follow up their success this week with The World. Maggie Mitchell week of 11th after an absence of three years. Charmante Rhea 18th, and Salsbury's Troubadours X-mas week.

Joseph Murphy, with the old-time favorites, Kerry Gow and Shaun Rhue, has pleased the usual crowds at the Academy. German opera this week by the Geistinger oc. Harrisons in their new play 11th.

Thanksgiving Giblets: Considerable interest was a trached to the presentation of Brighton, Thursday evening, as the Euclid Avenue Opera House was opened on Monday, Sept. 6, 1875, with the same play under its American title, Saratoga. It was a subscription benefit tendered to John A. Elisler, and the stock co. presented some names that have since become famous. Those participating were Joseph E. Whiting, Harry Meredith, J. B. Curran, John Elisler, Mark Pendleton, James Haworth, Effie Ellsler, Mrs. Ellsler, Rosalie Jack, Mrs. Harry Gordan, Lulu Gordan, Henrietta Vaders, Nellie Whiting, Mrs. Estelle Potter, Mollie Revel, Charles Hawthorne, W. H. Fitzgerald and little Vivia Ogden.—Cleveland Elk Club was duly organized 28th, a number of St. Louis gentlemen coming up to assist. Intiation occremonies, owar at 2 A. M., wound up with a banquet at the Windsor Club rooms. Manager Hanna, First Assistant Premier Esteemed Leading Knight, only one really connected with the professional world; others simply hangers-on.—Seldom we have so many professional beauties in town in one week. The California beauty, Adele Waters, at the Academy, and the half dozen English ones in the Wyndham co.—F

BALTIMORE.

BALTIMORE.

Academy of Music (Samuel W. Fort, manager): The engagement of the Abbott Opera co. was a success, both artistically and financially. The houses were large throughout the week, and the operas of the repertoire given in the most satisfactory manner. The event of the week was the production of the new comic opera, A King for a Day. It merits all the encomiums given it. The music is of a higher order than most comic opera, sparkling and melodious, the orchestration brilliant, and the libretto abounds in witty dialogue. As Nemea, Miss Abbott was at her best; she sang and acted charmingly. William Castle was in better voice than at any time for several years, and Lizzie Annandale has improved amazingly both in voice and acting. Mme. Roswald, Aloñzo Stoddard and John Gilbert deserve especial mention. Margaret Mather began a short engagement on Monday night in Romeo and Juliet. A large and enthusiastic house greeted her, and she was called before the curtain after each act. Next week, Salsbury's Troubadours.

Holliday Street Theatre (John W. Albaugh, manager): The day for melodrama is about over, so far as Baltimore is concerned. To be enjoyable it must be well set and well acted. The co. that producee The World here last week was decidedly bad, and the attendance was slim. Last year it was performed by a strong co., and ran for two weeks to packed houses. M. W. Hanley's co. opened to a big house on Monday night in Squatter Sovereignty. Next week, T. W. Keene.

Ford's Opera House (John F. Ford, proprietor) Le Voyage en Suissa Grew good-sized audiences all the past week, and the Hanlons have lost none of their mirth-provoking qualities. Few plays possess so much roaring fun. Only a Farmer's Daughter was given on Monday night, to good house, and Agnes Herndon, as the heroine, received a most cordial greeting. She is an acress of considerable power and a remarkably handsome woman. The support was excellent and the stage-setting elaborate. Next week, Barry and Fay.

Monumental stheatre (James L. Kernan, manager

CHICAGO.

CHICAGO.

At Haverly's, the Romany Rye was produced last Monday night to a crowded house, and was watched with interest, as the plot was gradually unfolded. The audience, however, bestowed more applause on the scenery than the acting, which was perhaps owing in great measure to the many new people in the cast, and with whom our theatre-goers were not acquainted. Mrs. Octavia Allen and J. B. Everham are old Chicago favorites, and received recognition on their entrance. Robert Mantell, the English representative of Jack Herne, the Romany Rye, is decidedly the best of the men, and proves himself to be an actor of sterling qualities. The prospects are good for a run of four weeks. The verdict on the play, however, is that it is not so good as Lights o' London.

Den Thompson closed a successful two weeks engagement at McVicker's. This week, Ben Maginley, in a Square Man, to be followed by John T. Raymond, in his new play, In Paradise.

Minstrelsy may be said to have largely made up our amusements for the past week, for Thatcher, Primrose and West at the Grand, M. B. Leavitt's Giganteans at the Olympic, and Stanley's at the Academy of Music, have all been favored with good audiences. The attractions for the current week are Rhea at the Grand Operahouse, in Adrienne Lecouvreur, An Unequal Match, Camille, and Romeo and Juliet; and if ever the Grand was packed, it will be during this charming actreas engagement. Oliver Doud Byron, in Across the Continent, will delight the gods of the Olympic, if for the parquette and dress circle; and J. Z. Little will appear at the Academy in Against the World.

The Rankins have retained their hold on the public, and Hooley's Theatre has been well filled every night. This week the Wyndham Comedy co. begin a short engagement of two weeks, opening in Fourteen Days and Ruth's Romance; and the second week Brighton. It is unfortunate that the management of Mr. Wyndham think it necessary to work up business by inducing the Colonel of the First Regiment I. N. G. to order out an escort for the

war he was a surgeon attached to the staff of General Banks, and it is perhaps still more unfortunate that we have a major who so loves to talk that he has seized upon the same excuse to tender a reception and speech of welcome to the jolly Englishman. If Wyndham is not in a state of oxygenic combustion, owing to suppressed laughter at all this, then we have mistaken our man.

Items: J. H. McVicker delivered his lecture to a rather small but very select audience. He took his turn at the Pulpit and the Press, giving them both a scoring; but in a way that both could learn a lesson from, viz.: without personalities or malice. Like most actors he did not like the average dramatic criticism of the daily press, saying it was usually the work of a callow youth, fresh from school, or, if not, then ceasure was too often mistaken for criticism. Whatever Mr. McVicker may think of the critic of the press, is a certain that the drama can mark its elevation from the degradation and contumely of its early days to its present place as one of the arts; when dramatic reporting ceased and dramatic criticism began.—Harry Pearson, a veteran of the stage, and the autumn of whose life has brought much sickness and financialatraits, will receive a benefit at Hooley's, 3d, 4twhich Den Thompson will appear in the third act of Josh Whitcomb, and the beneficiary and John Dillon will play in Married Life.—Salvini is to follow Rhea at the Grand for two weeks. J. St. Maur has arrived to look after the great tragedian's interests.—W. T. Melville, the well-known comedian, has left the Chicago co.—Z. W. Sprague, at one time manager of the Olympic, is organizing a holiday attraction, to "do" the neighboring towns.—Manager Hamlin wears the smile of prosperity and the expression of perfect content on his countenance; for is not the Grand in the very heyday of success. Much cash floweth into his coffers.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager):
Quite a perceptible falling off in the nightly attendance occurred during the second week's engagement of Collier's Lights o' London comb. Dominic Murray's sterling characterization of the rôle of Seth Prene is one of the leading features of the play, and won alike the plaudits of public and press. The matinee attendance Nov. 30 was something enormous, every nook and corner in the spacious theatre being packed to repletion, and the evening performance on same date was simply a repetition of its predecessor. During the present and following week the John R. R. Rogers-Palmer-Graham-Hawkins-My Sweetheart comb. will bold the boards, and the erratic John R., who made his debut on the mimic stage in 1870 so successfully that he was immediately promoted (?) to the position of ticket-seller for the gallery, will entertain his admirers in the lobby for the edification of the Grand's frequenters. Josephine Gallmeyer is underlined for week of 18th.

Robinson's Opera House (R. E. J. Miles, manager): Rice's Surprise Party attracted a series of well-pleased audiences throughout the week in Pop. The present week will be devoted to James O'Neill in An American King and Celebrated Case. John A. Stevens is underlined for 18th.

Heuck's Opera House (James Collins, manager): Bound to Succeed, with Oliver Doud Byron as the hero, was presented until Nov. 30, when Ten Thousand Miles Away replaced it, and to increased attendance. On the 30th the house was densely packed, people being turned away at both afteranon and evening performances. Joseph Murphy began his week's engagement 3d, presenting Kerry Gow. Shaun Rhue is announced for 7th and remainder of engagement. Charlotte Thompson in the New Jame Syre is announced for week of 11th, and as the charitable associations have undertaken the sale of tickets on an extensive scale, the week's business promises successful results.

Coliseum Opera House (James E. Fennessy, manager): As narrated elsewhere, Frank Frayne's engagement was terminated s

ST. LOUIS.

Olympic Theatre (Charles A. Spalding, manager):
George H. Adams' Humply Dumpty attracted a good
week's business, the Sunday and Thanksgiving Day
business of course being enormous. As a departure
from the beaten track of pantomime, Adams is a success.
Sol Smith Russell opens in Edgewood Folks 3d.
Grand Opera House (John W. Norton, manager):
John T, Raymond has made a hit in In Paradise. The
piece is very slangy; but there is much rich dialogue and
sharp repartee sprinkled thronghout. Jeffreys-Lewis in
La Belle Russe 3d.
Pope's Theatre (Charles R. Pope, manager): The
Kiralfys' spectacle of Around the World in Eighty
Days did a large week's business, the house overflowing
on several occasions. The ballet features were very
fine. Salvini opens in Othello 4th and repeats it at matinee loth; The Gladiator 6th: The Outlaw 8th. Lewis
Morrison and Marie Prescott appear in The New Magdalen and Rose Michel on the off occasions.
People's Theatre (W. H. Smith, manager): John
A. Stevens drew a good week's business in Passion's
Slave, an ultra-sensational play. Charlotte Thompson
opens a week's engagement under the auspices of the
Provident Fund, the police being busily engaged selling
tickets for the series, which will embrace Miss Multon,
Jane Eyre, New East Lynne and Silk or Cotton.

Items: The band of the Eighty-first Prussian Regiment is now in St. Louis, and will give concerts at National Guard Armory Hall, 4th, 5th and 6th.—Prof.
Cromwell closed his series of Art Travels, 25th. It is
not to the credit of St. Louis that the exhibitions were
poorly patronized, for nothing more enjoyable has been
given here this season.—R. M. Yost has received an offer
for the play of Brentwood from the Madison Square
Theatre management. The play is a good one, and it
was no fault of the author's work that it failed on the
road. Mr. Yost is now in Sedalia.—The Kiralfys advertised their elephant Bamboo all the week; but the beast
was a myth. They had engaged an elephant in Chicago,
but the keeper declined to bring it to St. Lous.

BROOKLYN.

BROOKLYN.

The adaptation of Sardou's drama, Odette, was presented at the Park, to a good audience, on Monday night. The play was bad in almost every respect; bad in tone, badly acted and badly managed. Many of the actors were not up in their parts and awkward waits resulted. Then, again, some of the parts were "doubled," and this led to a want of identification. Harry Pitt, as Count Latour, was the redeeming feature of the cast. His portrayal of the leelings of the infared husband was a masterpeice of good acting, and his burst of indiguation in the third act, won a round of applause. The play was neatly set, the interior of Dr. Oliva's institute, in the third act being a finely arranged scene. Odette has drawn only moderate audiences. Next week, the Lingards.

the third act being a niety arranged scene. Odette has drawn only moderate audiences. Next week, the Lingards.

Hazel Kirke, at Haverly's, has drawn large and fashionable audiences, and bids fair to do the best business of the season. C. W. Couldock and Effe Elisler, who now play Dunstan and Hazel, played the same charac-

ters when the play was called An Iron Will. The present co. is an excellent one, and the drama is put on the stage in a handsome manner by Manager McCoanell. On Monday, night standing-room only was the rule long before the first act was over. Next week, Gus Williams.

Knowles and Morris have done an excellent business all the present season, and the presentation of Willie Edouin's Dreams was no exception to the rule. The Grand Opera House has been well filled every night, and the screaming fun of the play has excited the risibilities of the audiences to an intense degree. Alice Atherton is a great favorite with Brooklyn audiences, and Miss Gunther's fast winning popularity. Next week, Emma Abbott.

Hyde and Behman's has been well filled, and the excellent oilo, given by such artists as John and Harry Kernell, Kitty O'Neil, Dan Collyer, Jennie Satterlee and other variety stars, supplemented by the exceedingly finnny farce of Muldoon's Pienic, has fully satisfied the audiences.

Mapleson presented Minnie Hauk in Carmen at the Academy of Music last night (Tuesday) to a moderate house. The seew tenor. Campa-Cellaj, was sheard here for the first time, and mada a savorable impression.

BROOKLYN, E. D.

for the first time, and mada a favorable impression.

BROOKLYN, E. D.
Novelty Theatre (Theall and Williams, managers):
The Vokes Family opened 4th in Belles of the Kitchen, and finish the week with Fun in a Fog. The popularity of these artists does not diminish. Good houses. Baker and Farron appear next week.

Lee Avenue Academy of Music: Rooms to Rent is the attraction this week, and is attracting crowds.

COLORADO.

LEADVILLE.
Globe Theatre (M. Goldsmith, proprietor): Harry
Montague appeared last week in a burlesque on Mrs.
Langtry to good business.
Tabor Opera House (J. H. Cragg, manager): House
closed. Anthony and Ellis' U. T. C. co. 4th.

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DENVER.

Tabor Opera House (W. H. Bush, manager): Anthony and Ellis' Uncle Tom co. opened Nov. 27th for one week, and notwithstanding the staleness of the play they drew pretty fair houses. M. B. Leavitt's All-Star Specialty co. will hold the boards next week.

Items: Prof. McAllister, who performed here for four weeks, had slim bushness.—Harry A. Lee, advance agent of M. B. Leavitt's All-Star co., is at present in the city.—Charles D. Wheeler, the business manager of the Boston Ideals, was in the city on Monday evening, and entertained his friends at the Windsor with a dinner. The co. will open here soon.

CONNECTICUT.

CONNECTICUT.

NEW HAVEN.

Caril's: Opera House (Peter R. Caril, proprietor): Salabury's Troubadours Nov. 27, in Greenroom Fun, to a good-sized audience. At their first appearance in New Haven with The Brook they were obliged to distribute some 200 tickets among the college boys in order to draw—they don't do it any more. For Thanksgiving and 1st and 2d The Spanish Studeats and 4the-so-called De Forrest Burlesque were unfortunately billed. The students made few appearances, and were not so numerous as of yore, while words fail to do justice to the badness of the Burlesquers. For the 2d vocalists were imported from Boston to fill their places, Manager Carill refusing to tolerate further performances from them. The Mitchell Pleasure Party played Our Goblins, 4th; Kiraify's Black Crook, 5th and 6th; The Lingards, in Fink Dominos, 8th and 9th.

Grand Opera House (Clark Peck, proprietor): The Thursby Concert co., Nov. 27, drew a larger audience than concerts here generally do, and gave a pleasant entertainment. Barry and Fay are old favorites here, and lovers of their Irish Aristocpacy saw them to advantage, 28th. The house was large and vociferous, as their houses always are here. John T. Hinds, in The Shaughaun, filled in 30th, with two performances of a fair degree of merit. He seemed to please the fair audience in attendance. Chimes of Normandy, 4th and 5th, is a repetition of former triumphs; Eugenie Legrand appears 6th and 7th, and deserves a good house.

New Haven Opera House (Palmer and Ulmer, managers): Miss Katie Gilbert, with a specially organized co., played Mitt, a Western drama, 30th, to a moderate audience. Lieut. Danenhower lectured, 1st, to a small house. Manager Palmer's Danites Co., well known here, appeared 3d, to good business. It is an evenly balanced co. The Jesse James comb have some horribly realistic pager. up for 8th and 9th at this house.

American Theatre (Press Eldridge, manager): Business immérase during past week. The wrestling match attracts the boys.

ness immense during past week. The wrestling match attracts the boys.

HARFTORD.

Roberts' Opera House (W. H. Roberts, manager): Barry and Fay in Irish Aristocracy Nov. 27 to a large and well pleased audience. Salsbury's Troubadours 28th in Greenroom Fun to a large and enthusiastic house. Palmer and Ulmer's Danites co. 30th to a packed house. Maude Granger 7th; Kiralfys' Black Crook 8th and 9th; Equine Paradox 11th, week.

American Theatre (W. S. Ross, manager): This. house has had its usual good business the past week. Departures: Dilks and Gray to Philadelphia; Charles 2. Loder, Dewitt Cooke and Antonio to Providence; Philips and Bach to Trenton, N. J.; Pauline Batchelle to New York; Fay ann Marshall to New Haven. Week of 4th opened with Joe and Annie Burgess, Ada Burnett, the Virginia Trio, Turner, Welch and Harris; Ashley and Hess, Gibson and Binney, Lillie Wood, Frank Harrison and John Morrisey.

Items: Alma Stuart Stanley Vic co. was billed to appear 2d, but failed to show up. The bill-poster seems to be the only man that is out.—Maude Granger was in town last week, having recovered from her recent illness. She rejoined her company 4th.

WATERBURY.

Opera House (Ican Incouse, manager): Skiff's Calis-

WATERBURY.

Opera House (Jean Jacques, manager): Skiff's California Minstrels filled the house Nov. 30, giving a fair entertainment. Palmer and Ulmer's Danites, 1st, to poor house. This week Daisy Markoe, in Chiquita, 5th and 6th; Mestayer's Tourists, in a Pullman Car, 7th.

and 6th; Mestayer's Tourists, in a Pullman Car, 7th.

SOUTH NORWALK.

Music Hall (F. M. Dapp, manager): Bartlett's California Minstrels, Nov. 20, to very poor business; stormy weather. Chiquita comb., 30th, receipts moderate. In not being able to get dates, they were compelled to stop over here two days. Alma Staart Stanley in Vic, 1st, to the poorest house this season. Miss Stanley is good and so is the co.; but I can't say as much for the piece.

Item: Manager Doré Davidson informs me he intends to shelve Vic for repairs in a short time. (No time like the present.) The co. will then play his new melodrama entitled Grif, Mr. Davidson appearing in the comedy rôle in support of Miss Stanley. They open with it in Toronto 18th, week, Fannie Louise Burt joining them there.

Opera House (J. S. Taylor, manager): Alma Stuart Stanley in Vic, Nov. 30, to good business. The audience was much pleased with the entertainment. Chiquita is the name of a blood-and-thunder drama presented by Daisie Markoe and co. 1st and 2d. The audience on both evenings was very small.

DISTRICT OF COLUMBIA.

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WASHINGTON.

National Theatre (John W. Albaugh, manager): The Goodwin-Thorne Black Flag was well put on and acted, to small houses. The advance sales for this week promise good business for Modjeska, who appears in As You Like It, Frou-Frou, Camille and Twelfth Night. Joe Jefferson, week of 11th in The Rivals, The Poor Gentleman and Rip Van Winkle.

Ford's Opera House (John T. Ford, manager): Only a Farmer's Daughter to light houses last week. The Hanlons in Le Voyage en Suisse this week will no doubt draw, and also Margaret Mather, week of 11th.

Theatre Comique (T. E. Snelbaker, manager): The Harry G. Richmond Specialty co. in variety bill concluding with Two Married Men.

Lincoln Hall: Emma Thursby, in concerts, 7th and oth, assisted by Emily Winant, Maud Morgan, Holst Hansen and E. Neupert, under management of Maurice Strakosch.

Items: C. R. Gardiner had a number of "amachures" rehearsing before him. I can not learn whether any of them followed hint off or not. Some of them would be an improvement on the people he has.—Will D. Eaton, author of All the Rage, is private secretary to Assistant Secretary Joscelyn of the Interior Department.—Giles Shine visited his folks in this city, Sunday.

DELAWARE.

WILMINGTON.
Grand Opera House (Jesse K. Baylis, manager): Harry
G. Richmond Specialty eo., to fair business, Nov. 28:
Callender's Consolidated Cologed Minstrels, to good
house, 20th; Annie Pixtey, to crowded house, 30th, appearing at a matinee in her new piece, Zara; M'liss, at
evening performance. She is a great favorite here.
Janauschek, in Marie Antoinette, 2d, to good business.

GEORGIA.

Deupree Opera House (William H. Jones, manager):
T. W. Keene, in Macbeth, to large anti enthusinstic audience, although a stormy night, Nov. 28. This gentleman is a real favorite here. Marion Elmore, in Chispa, 4th.

AUGUSTA.

Masonic Theatre (Sanford Cohen, manager): The Callerj ler Colored Minstrels gave a performance Nov. 29 to a rather slim house. Although some parts are very good, the real does not take as well as the imitation. On the both Tony Denier's H. D. co. gave an entertainment to agood matinee, but a poor house at night. T. W. Keehe appeared on 1st as Richard III.; matinee on 2d, The Fool's Revenge, and at night Othello. On-the 4th we are to have Eameralda, with J. E. Owens and Annie

Russell, and on the 5th and 6th Marion Elmore will make her appearance as Chispa.

make her appearance as Chispa.

MACON.

Ralston Hall (Turpin and Ogden, managers); Callender's Colored Minstrels played to heavy gallery Nov. 27. Marion Elmore, in Chispa, 20th, to good business. This co. was severely criticised by the Telegraph and Messenger, but having two late accessions to the co., I pronounce Chispa a success, and a play and star that are bound to become popular. The Hall has another new drop—a Norwegian scene.

new drop—a Norwegian scene.

ROME.

Nevin Opera House (M. A. Nevin, manager): Madisson Square Esmeralda co. Nov. 29. Excellent performance. Marion Elmore in Chispa 30th to good house.

Savannah Theatre (T. F. Johnson, manager): C. H. Smith's Furnished Rooms co. open the week Nov. 29 for one night. They were greeted with a large house and without a doubt sent away one of the best pleased audiences of the season. Manager Smith has one of the best audiences of its kind on the road. Topsey Venn and D. H. Fizpatrick made genuine hits. Callender's Colored Minstrels: 30th to a very poor house. Tony Denier's Humpty Dumpty co. opened for two nights ist to a crowded house and gave a good performance, the specialties being particularly good. Marion Elmore in Chispa 7th and 8th.

yth and 8th.

De Give's Opera House (L. De Give, manager): T.

W. Keene in Richard III. was the only attraction during
the first part of this week. He had a full house. Marion Elmore in Chispa 1st and 2d, with matinee 2d, to
fair business. Carrie Swain 8th and 9th; Topsey Venn
11th and 12th; Janauschek 13th; Old Shipmates 15th and
16th; Fannie Kellogg 26th; Hess Opera co. 28th, 29th
and 3oth.

Item: Dividing the attention of pleasure-seekers this
week and almost monopolizing the attendance of artlovers, was the Art Loan Exhibition of the Young Men's
Library Association, which opened Nov. 22 for two
weeks.

ILLINOIS.

SPRINGFIELD.
Chatterton's Opera House (I. H. Freeman, manager):
Katherine Rogera appeared Nov. 24 and 25, giving a
matinee performance 2th. She presented Julia in the
Hunchback, Pauline in the Lady of Lyons, and the
Jewish Maiden in Leah. Business only fair, Ingersoll
lectured 27th to a very large audience. Leavitt's AllStar co. 28th, to a light house. Bertha Welby, in One
Woman's Life, appears 2d; Fay Templeton, 4th; John
A. Stevens and co. 5th.

A. Stevens and co. 5th.

ROCKFORD.

New Opera House (J. P. Norman, manager): Maffitt and Bartholomew were here 25th and gave their pantomime, Flick and Flock, very satisfactorily, to a good house. John W. Blaisdell and co. gave us an excellent performance of Black Crook, with Mile. Bonfanti and a fair ballet, good music and fair singing and dancing 8th; good business. Donovan's Tenaesseeans, 8th.

fair ballet, good music and fair singing and dancing with; good business. Donovan's Tennesseeans, 8th.

DIXON.

Dixon Opera House (J. V. Thomas, manager): A Square Man appeared 28th, to a poor house. Fair play.

AURORA.

Coulter Opera House (R. W. Corbett, manager): Mininie Foster's Uncle Tom's Cabin co. made a decided hit Nov. 25, matinee and night, in the ancient but seemingly never to become uninteresting U. T. C. House well filled; audience thoroughly satisfied. We have had Smith's Double-header, Anthony and Ellis', and in fact, all of the U. T's traveling; but it was conceded by the audience that Minnie Foster's co. is entitled to the laurel and the cake. Miss Foster's Topsy is faultless, and the colored students' singing fine; but we will not particularize; the co., without exception, is good. Should they play a return date, standing-room will be at a premium. G. F. Weeder is manager, and the business department is in the competent hands of Fred. D. Straffin. Both are gentlemen and scholars and good judges of sour-mash. It is a pleasure to meet-them. I could not get their dates far enough ahead to be of use to you. Item: Willis Ross, business manager of William Stafford, tragedian, was in this city Thanksgiving day, perfecting arrangements with Manager Corbett for the appearance of his star 7th. Mr. Stafford's coming will be one of the great events in the amusement annals of the place this season. Mr. Ross reports the success, financial and artistic, of the Stafford co., as most satisfactory and encouraging. He is an effective worker, and a very agreeable gentleman to meet.

MONMOUTH.

Opera House (C. Shultz. manager): Colville's World.

MONMOUTH.

Opera House (C. Shultz, manager): Colville's World

Opera House (C. Shutz, manager). Control of the control of the summer.

Items: Lights o' London will not be played here as announced. It could not be accommodated on our stage. Remodeling of our opera house and an enlargement of the stage is talked of by Manager Shultz.—Gossip has it that Fay Templeton and William West, of T.P. and W.'s minstrels, were married at Galesburg, Ill., during Miss Templeton's late engagement.

LINCOLN.
Gillett's Opera House (G. W. Chatterton, manager):
atherine Rogers co., to medium house, Nov. 26.

Katherine Rogers co., to medium house, Nov. 26.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): On Nov. 28 Bertha Welby, in One Woman's Life, to fifty dollars. Play and cast, with few exceptions, very lkey Solomons. Ada Gray, in East Lynne, 1st, drew crowded house. Charlotte Thompson, booked for 8th, cancelled. Gaiety (John Long, manager): Business very light. Varney and Orme give a good song and dance.

Item: Local amateurs, during the holidays will give private, and possibly a public rendition of Esmeralda.

private, and possibly a public rendition of Esmeralda.

JOLIET.

Opera House (E. S. Barney, manager): McEvov's
Hibernicon, Nov. 24 and 25, to only fair-sized audiences;
Prof. Morris and trained dogs, 27th and 28th, to good
house; Pat Rooney's comb. came 30th (Thankagiving
night) and drew out an immense crowd. Coming: Collier's Lights o' London co. No. 1, 6th and 7th.

Item: William Stafford was billed to appear, 6th, in
Romeo and Juliet, but has cancelled.

Grand Opera House (J. B. Barnes, manager). Jeannie Winston Comic Opera co., Nov. 25; business fair. Katherine Rogers, in The Lady of Lyons, 28th, to, a good house; support, with the exception of Russell Blake, poor.

a good house; support, with the exception of Russell Blake, poor.

ALTON.

City Hall (James MNultv, manager): Prof. Christy's elocutionary entertainment, Nov. 28, was a failure—artistically and financially. Charlotte Thompson, in the New Jane Eyre, drew a large and fashionable audience, ad; The star has no equal in the part. It is certainly a finished and perfect piece of work. The performance was under the auspices of the Knights of Pythias.

Items: Mr. W. N. Danvers, of the Alton Printing Company, has secured some very good attractions for this season, among them the Kellogy-Brignoli comb., in Il Trovatore, for 11th.—There is no manager in fact for the City Hall; but any one can book by writing the City Clerk.—Troupes usually get a send-off, no matter what the merits may be, from one of the dailies published here, which is controlled by two church members of the Aminadab Sleek variety; but as there is no faith placed in criticisms of this sheet no harm is done to any one. There are at present no fewer than eight combinations booked for February, 1883, and some one or more is going to "get left."

INDIANA.

NEW ALBANY. Billy Rice's Opera House, (). Harbenson, manager): Billy Rice's Minstrels pleased fair audience Nov. 28; company good. Madison Square Theatre co. in Esmeralda 4th; George H. Adams' H. D. 7th; Alice Oates 11th. Crystal Palace (S. Roberts, manager): Ten new faces this week. Mr. Rice was unable to take his usual place on the end here on account of illness.

on the end here on account of illness.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Leavitt's Giagantean Minstrels presented a good performance Nov. 25 to fair business. Ada Gray in East Lynne 29th to 15 to fair business. Ada Gray in East Lynne 29th to 16 to

time to present Rose Michel 1st. The advance sale of seats for Salvini 2d is very light.

seats for Salvini 2d is very light.

Grand Opera House (Dobbins Brothers, managers):
Business the past week was very bad. Esmeralda by
the Madison Square co. drew light house Nov. 27. Jeffreys-Lewis in La Belle Russe fared still worse the 28th,
though undoubtedly the best co. that has been here
this season.

Items: We have had too many poor cos. this season,
and the people are getting to be afraid of every new
co. that strikes here.—Next week we have Professor
Hartz for the week, a co. of glass-blowers, Ada Gray,
Kiralfys' Around the World and the petrified woman.
Rather to much for one week.

KOKOMO.

KOKOMO.

Opera House (H. E. Henderson, manager): Charles H. Day's Drunksard's Daughter failed to come Nov. 27. Billy Rice's Minstrels gave a very satisfactory performance 30th to a moderately large house. Billy Rice did not appear, much to the disappointment of a large portion of the audience. The Gibbler Brothers will produce Humpty Dumpty. 16th.

PERU.
Concord Hall (Clark and Rademaker, manager): Ada
Gray played East Lynne to a good house ad. Coming:
Professor Hartz 11th, 12th and 13th.
Item: Emerick's new opera house will be dedicated by
the Alice Oates Comic Opera co. 12th and 13th.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The Fanny Kellogg-Brignoli Concert co. came Nov. 28, and this being the home of Miss Fanny, who has been a favorité from childhood, her many triends gave her a warm and demonstrative welcome. This company is a strong one, each member being a first-class artist. The Maid of Arran co. played to a crowded house 20th, a giving a fine dramatic entertainment. The play was very attractive and interesting. We think this co. as good as the best on the road. The Miln-Burleigh co. gave two entertainments 30th, Hamlet and Othello. The matinee performance was well attended.

FORT MADISON.

FORT MADISON.

Concordia Hall (Charles Doerr, manager): Nothing past week. Coming: Agnes Villa comb., 8th and 9th, opening with their new play, M'chette.

opening with their new play, M'chette.

BURLINGTON.

New Opera House (George A. Duncan, manager):
Fay Templeton, in Ohieette, Nov. 27, to large and fashionable audience. Leavitt's All-Star co., 20th, to light business. Katherine Rogers, 2d.

Grimes' Opera House (R. M. Washburn, manager):
Briggs' Boston Ministrels, Nov. 25, to fair business.
Piper's U. T. co. 36th, to moderately good houses afternoon and evening.

kEOKUK.

Keokuk Opera House (D. L. Hughes, manager): The Big Four (Smith, Waldron, Crosin and Martin), with good variety co., came 25th, to fair house. Colville's World Variety co. last night, to medium house; poor performance and much dissatisfaction among the audience. Leavitt's Giganteans, 7th; Kiralfys' Black Crook, 1th Collier's Lights of London, 15th and 16th.

opera House (J. N. Coldren, manager): Callender's Georgia Minstrels played to a \$325 house Nov. 20, and gave splendid satisfaction. Briggs' Boston Operatic co. 4th.

Item: William McManus and Charles B. Hicks have lately joined Callender's Minstrels. Edward F. Collyer, the amusement director, has introduced some new leatures into the entertainment, which take immensely.

DUBUQUE.

Opera House (Duncan and Waller, managers):
The Miln-Burleigh co. presented Hamlet Nov. 25 to a large and well pleased audience; co. fair. The Big Four comb. came 28th to good business; better than they deserved. The Kiralfy Brothers' Black Crook co. appeared 29th and 30th, with Thanksgiving matinee, to big business. The mechanical and scenic effects were the richest we have had on our stage. William Harris' Comedy co. appears 1st in Mrs. Partington: The Professor 1sth.

MUSCATINE.

Olds' Opera House (L. W. Olds, manager): J. M. Hill's Square Man co. drew a fair house Nov. 27. Black Crook had a crowded house 4th.

Item: Letters in Muscatine post-office for J. J. Dowling's Nobody's Claim comb., H. K. McLellan, of Jubilee Singers, and Professor Martino.

OSKALOOSA.

lee Singers, and Professor Martino.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Despite the storm of Nov. 25, Callender's Minstrels had a large house. Audience pretty well pleased. Briggs' Boston Operatic Minstrels 30th had the largest advance sale that any minstrel co. ever had in Oskaloosa. Colville's World changed date from 2d to 2st. As no agent has been here and there is no paper up, we presume they have changed towns also. Katherine Rogers 9th; Draper's Uncle Tom 11th; Min-Burleigh 15th.

DAVENDORT

ney nave changed towns also. Katherine Rogers 9th; Draper's Uncle Tom 11th; Miln-Burleigh 13th.

DAVENPORT.

Burtis' Opera House (A. L. Skeels, manager): Kiralfys' Black Crook came 2d to good business. Booked: Draper's U. T. C. 16th; Collier's Lights o' London 18th and 19th; Sol Smith Russell 20th.

Item: McElroy's Hibernians, who were to appear Nov. 29 and 30, cancelled engagement.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Baum's Maid of Arran Nov. 21 and 22 to light business. B., W. and Co.'s Minstrels 23d to full house; Kellogg Brignoli Concert co. 24th to fine business; Leavitt's All-Star co. 30th to crowded house; Colville's World 8th; John T. Kaymond 9th.

Academy of Music (William Foster, manager): Miln-Burleigh Dramatic co. Nov. 27 and 28 to fair houses. Kiralfys' Black Crook 7th and 8th; Whiteley's Dramatic co. 11th, week.

KANSAS.

KANSAS.

TOPEKA.
Topeka Opera House (L. M. Crawford, manager):
Katie Putnam, Nov. 24 and 25, to poor houses, but very
good entertainment; stormy weather. As Lena the
Madcap, she was loudly applauded. Barlow-Wilson
Minstrels 28th, to big house. Very satisfactory perfermance.

formance.

Topeka Opera House (George C. Crowther, manager):
Charlotte Thompson, 27th, played a benefit to the Grand
Army of the Republic Post, in New Jane Eyre, to almost
a \$000 house. The applause was very liberal, and Miss
Thompson can safely return at any time. Lupport very
good. Waite's Union Square, 30th, in Uncle Reuben
Lowder—J. W. Carner in the title rôle—to moderate
business.

Dusiness.

Items: Barlow-Wilson have closed with Crawford to return.—Emma Leland's co. were "laid out" in changing cars here, 27th, and took in the Charlotte Thompson entertainment.

entertainment.

LAWRENCE.

Bowersock Opera House (J. D. Bowersock, proprietor): Charlotte Thompson, in New Jane Eyre, to standing room only—the best house of the season. (No date given.) Baum's Maid of Arran, 4th; Miln-Burleigh comb., 5th.

LEAVENWORTH. LEAVENWORTH.

New Opera House (D. Atchinson, manager): Barlow, Wilson and co. gave an excellent ministrel performance Nov. 27 to a crowded house.

German Theatre (A. Hahn, manager): This Sunday house has very good attendance always and has an excellent stock co. and fine scenery. The Anniversary was given Nov. 26; 3d, New York by Day and Night.

KENTUCKY.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, manager): Ada Gray, in East Lynne, Nov. 27 and 38. Miss Gray is supported by a very good co., and is doing good business. She drew the largest Monday-night house this season. Every lady attending carried home a beautiful souvenir. Madison Square Theatre co. in Esmeralda, 30th, 1st and 2d. The play was well received, and the audiences were unusually large and cultured. The play was produced with the following cast: Elbert Rogers, Lester Allen; Lyda Ann, Mrs Leslie Allen; Dave Hardy, Forrest Robinson; Esmeralda, Viola Allen; Estabrook, Harry Rainforth; Jack Desmond, B. F. Horning; Nora Desmond, Kate McKinstry; Kate Desmond, Florence Barrett; Marquis De Montessin, Edward Warren; Drew, A. G. Enas.

Masonic Temple (William H. Meffert, manager); C. B. Bishop, in Strictly Business, week, Nov. 27, This is one of Gunter's new plays and is full of humor. It keeps a smile on the faces of the audience from beginning to end. In short, the play is a good one. Mr. Bishop has been playing to large houses entire week. Frank C. Paul deserves great credit for the management of this co. His advertising schemes are great. One of them is to dress men as Turks, Chinese, etc., carrying an illuminated banner representing canned goods, labeled on one side "The Great Laugh," and on the other "Strictly Business." Saturday, 25th, Mr. Paul gave away on the streets twosbarrels of apples, labled "Strictly Business." Saturday, 25th, Mr. Paul gave away on the streets twosbarrels of apples, labled "Strictly Business." Saturday, 25th, Mr. Paul gave away on the streets twosbarrels of apples, labled "Strictly Business." Saturday, 25th, Mr. Paul gave away on the streets twosbarrels of apples, labled "Strictly Business." Saturday, 25th, Mr. Paul gave away on the streets twosbarrels of apples, labled "Strictly Business." Saturday, 25th, Mr. Paul gave away on the streets twosbarrels of apples, labled "Strictly Business." Saturday, 25th, Mr. Paul gave away on the streets twosbarrels of apples

PADUCAH.

St. Clair Hall (Lamdin and Halloran, managers): My Partner Nov. 99 did a good business. It is as fresh as ever, and the audience was unanimous in its praise of the play.

Broadway Opera House (Frank McKnight, manager): This place still keeps up its reputation and gives a first clast bill. Attractions this week are: Walter Went-worth, Billy Morton, Stanford and Russell Blanch Tren-ham.

MAINE.

MAINE.

PORTLAND.

Theatre (Frank Curtia, manager): Youth was the opening attraction for the week, and was played to small houses, owing to the rise in prices.

City Hall: Charles Thayer's Patience co. gave the opera in file style Nov. 20, and the people were all first-class performers, while the costumes and effects were fine. Gertrude Franklin as Patience and W. H. Fessenden as the Duke were particularly good, and all the others did themselves justice.

Items: John L. Stoddard commenced a course of lectures 20th, by "A Journey through the Netherlands."—Colonel Gilson entartained his friends most royally at the Falmouth Thanksgiving Day.—Walter Gooff a Arctic made a big hit at the Hub, and all his friends here are jubilant over his success, "Nellie Merrow, a Portland girl, is a member of the Youth co.—George Wheelock, an old Portland boy, was royally welcomed with Thayer's Patience co.

BIDDEFORD.

Patience co.

BIDDEFORD.

City Hall (J. F. Tarr, agent): The Ensign Comedy co in Rooms for Rent Nov. 30. An excellent entertainment to a packed house. Receipts about \$600.

Opera House (Frank A. Owen, manager): Dupres's Minstrels gave a good performance Nov. 28 to a crowded house. Boston Theatre Youth co. gave three performances to immense and delighted audiences 29th and 30th. The Eichberg String Quartette had a good house at Sunday concert, 3d.

City Hall (A. C. Sawyer, manager): A. Farini's Operaco., assisted by Mrs. Lizzie Norton Sawyer, of Biddeford, gave a pleasing entertainment to a fair house Nov. 30. Duprez and Benedict's Minastrels to fair business 1st; the first appearance of the co. in this city.

MASSACHUSETTS.

Music Hall (Simons and Emery, lessees): Lillian Cleves, "the handsomest woman on the American stage," gave two performances of the New Magdalen Nov. 30 to fair houses. The young lady, who was cast for Grace Roseberry, being taken suddenly ill, the part was read by Miss Cleves' maid. The co., with the exception of Richard Foote and the star, is a very poor one.

one. Interest on Hall (John F. Cosgrove, manager); Sam Lucas Concert co. 10th, followed by Esmeralda, Margaret Mather, Lotta and John McCullough.

Item: During Carrie Swain's engagement here she was photographed by Kimball, and several handsome photos and panels of the bright little lady now draw large audiences' about the window of Marston and Prince, where they are on exhibition.

Music Hall (R. B. Foster, manager): Spanish Students and Mrs. Knowles Nov. 28 to large house. Lingard co. in Pink Dominos 1st to small house.

dents and Mrs. Knowles Nov. 28 to large house. Lingard co. in Pink Dominos 1st to small house.

CHELSEA.

Academy of Music (J. B. Field, manager): Venier Voido closed his course of entertainments with small house Nov. 26. They were a failure financially, but otherwise were first class, pleasing those who did attend. Thankgiving Day a poorly picked-up co. of talent from the Madison Square and Union Square theatres (as they were advertised) presented in miserable style the piece called Dora; receipts about \$500. There was much disastisfaction, and the hoodlum element expressed its disgust in hoots and yells.

BROCKTON.

Opera House (H. L. Bryant, manager): Maude Granger appeared in The Planter's Wife, supported by Harry Lacy and a very good co. Nov. 27. The Murray Dramatic co., an amateur club of this city, assisted by George W. Hill and Frank M. Buckley, presented Roadside Daisies to a packed house 50th. Mr. and Mrs. George S. Knight appeared in Baroa Rudolph to a good house 1st.

Item: Maude Granger was taken ill while here and

side Daisies to a packed house 30th. Mr. and Mrs. George S. Knight appeared in Baron Rudolph to a good house 1st.

Item: Maude Granger was taken ill while here and was unable to leave with the remainder of her company, but she recovered sufficiently to proceed on a later train. It is rather of a singular coincidence, but she was taken ill a year ago, when a doctor called in three times during the night. Miss Granger has the best wishes of the people here for her speedy recovery.

WORCESTER.

Worcester Theatre (Charles Wilkinson, manager): Nov. 27, Alma Stuart Stanley essayed several parts in a comedy-drama called Vic; but the audience were evidently willing to 'call it most anything. Nov. 30, the Lingards, in Pink Donsinos, to fair house. Tremendous snow-storm; but those who went saw a good performance. Nov. 30, Salsbury's Troubadours in Green room Fun, to immense house—one of largest ever known here. 1st and 3d and matinee, Howorth's Hibernians—a comb. that, of the kind, gave a good show. 1th, Baker and Farron; 8th and 9th, Mile. Eugenie Legrand. Items: The Quinsigamond Boat Club will sot give their usual dramatic entertainment this season.—Mrs. Lillie Wilkinson is having good success in her dramatic instruction.—Your correspondent had pleasant chats this week with Manager Mitchell, of the Lingards, and Advance Weed, of Baker and Farron.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager):

Advance Weed, of Baker and Farron.

SPRINGFIELD.
Gilmore's Opera House (W. C. LeNoir, manager):
Alma Stuart Stanley appeared in Vic Nov. 28, to a small but very appreciative audience. Salabury's Troubadours delighted a large audience 29th. Charles H. Thayer's company presented Little Em ly to full houses afternoon and evening, 30th. Emma Thursby was enthusiastically received by a fair audience, 1st. Maude Grunger in The Planter's Wife, 8th; Kiralfy Brothers' Black Crook, 12th; Frank Frayne, 13th; George S. Knight, 13th.

HAVERHILL. City Hall (Albert Gage, agent): The Knights, Nov. 28, to a large audience. The Planter's Wife, 20th, to a small house Maude Granger was not with them.

NEWBURYPORT. NEWBURYPORT.

City Hall (George H. Stevens, agent): The Knights, Nov. 29, under G. A. R. management, gave a fine performance to good business in spite of a severe snow-storm. Youth, by the Boston Theatre co., 4th, under G. A. R. management, to a good business.

G. A. R. management, to a good business.

LVNN.

Music Hall (J. F. Rock, manager): Spaulding's Bell Ringers' appeared in Sunday night concert Nov. 56. Geo. S. Knight, 50th, in Otto and Baron Rudolph to usual large business. The same bill was presented by Mr. Knight on last Thanksgiving Day at the hall. "European Mosaics," the last lecture in the Stoddard course, 181; was well attended and closed a series of entertainments unequalled for refinement and instruction. Items: The police authorities, after much deliberation, have closed up the "den" on Oxford street, known as the Grand (?) Central Theatre. It should have been closed after the first night's performance.—While at Marblehead Archie White, end-man with Duprez and Benedict's Minstrels, fell from the stage. It is feared he will die of his injuries.

Marblehead Archie White, end-man with Duprez and Benedict's Minstrels, fell from the stage. It is feared he will die of his injuries.

FALL RIVER.

Academy of Music (George Hackett, manager): Elliott Barnes' new drama, The Girl that I Love, was played Nov. 28. Nick Roberts' Humpty Dumpty Thanks-giving Day, matinee and evening, to good houses.

Opera House (Charles H. Baxter, manager): Stephens and Grey's Swift and Sure comb. have packed this house the past week; olio very good. Week of 4th John Carroll and Phil Walters, Emmis Rice, Laporte Sisters, Lawton and Fash, Clark and Williams and Burt G. Watson,

Items: Nick Roberts' Humpty Dumpty changes its name Jan. 1 to Nick Roberts' Theatre-Circus.—Robert Neil, late of Ikey Solomons co., is now playing with the Swift and Sure co.—Manager Baxter has accured the Stephens and Grey co. for Christmas and New Year weeks, when Jack Sheppard and Saved from the Storm will be produced.—William Armstrong, gallery ticket-seller since the Academy opened, closed his connection the past week.—Small houses have been the rule at the Academy the past month.—I understand that owing to financial embarrassment, the New York Ideal Opera co. is about to disband.—Frank C. Bancroft, of New Bedford, will manage Spaulding's Bell Ringers this Winter.—I am indebted to Treasurer Borden for favors, for which he will please accept thanks.—Company M haven't been able to make arrangements with Maude Granger, owing to the lady's illness.—Tony Sullivan and Harry Samons joined The Girl That I Love co. here.—Peter Johnson, tather of Johnson, the variety actor, died here ist.—The suit of Lotta vs. Randall was decided a few weeks ago in Lotta's favor, as reported in The Mirror.

The defendant took exceptions, which the Supreme Court at Buston overruled 3kh. This settles the case, but it is doubtful if Lotta can get the sum awarded.—The Providence fourwail, having published an article on the unsafety of the Academy, the press will be given a chance to inspect the house in a few days. The article shows the

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers):
The Doctor of Alcantars, Nov. 28, by a local co.. to good house. Howarth's Muldbon's Meanderings. 30th, to packed house.

PITTSFIELD.

Academy of Music (C. P. Upson, manager): On Saturday night (9th) we have Maude Granger. Eugenie Legrand appears in Camille 12th.

MICHIGAN.

Mile. Rhea played to perhaps the largest business of

the present season, at Whitneys. On Thursday evening seats in the orchestra stall were sold and the orchestra played in the wings. The house was crowded at every performance. Kate Claxton, in the Two Orphans and Frou Frou, supported by Henrietts Vaders, will fill the house for four nights, commercing 6th. Rose Eytinge, 12th, 12th and 12th, followed by The World, for the 14th, 18th and 15th.

Frois Frois prou, supported by Henrietts Vaders, will fill the house for four nights, commencing 6th. Rose Eytinges, rith, risth and 19th, followed by The World, for the 19th, 19th and 19th, followed by The World, for the 19th, 19th and 19th, followed by The World, for the 19th, 19th and 19th, followed by The World, for the 19th, 19th and 1

Stevens 1th.

BIG RAPIDS.

Opers House (T. W. Adama manager): Jessie James, Bandit King, 1ss, to fair house. States latterney 19th, and Madison Square co. in Eameralda 29d:

MUSKEGON.

Opera House (F. L. Reynolds, manager): Hyde and Behman's comb. to good business Nov. 50. Thakkagiving, Pigmies Picnic Party. Matines, Jack the Glant Killer; evening, Cladarella, to very fair business. Rhear 19th, Rose Eytinge 18th, Stevens' Comic Opera co. 16th, and Jumbo Davis 18th.

KALAMAZOO.

KALAMAZOO.

Academy of Music (Ban A. Bush, manager): Collier's Lights o' London, No. s, came Nov. sy and sit so standing room only; in fact, the largest business since the opening of the house.

Kalamazoo Opera House (F. H. Chese, manager): Jessic James comb. 30th to a top-heavy bouse. Booked: Maffitt and Bartholomew's H. D. co. 7th and 8th...

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Wm. Stafford as Shylock, Nov. 27, to good house. Jos. F. Wheelock in \$6.000, 1500, 1500 performance to fair house. Bordwell's Opera House (Warren Bordwell, manager): Good business this week. Special engagement of Leonso Bros. and acting dogs.

Buck's Opera House (M. T. Buck, manager); William Stafford in the Merchant of Venice, Nov. 20, to good business. This was Mr. Stafford's first appearance here, and he was very warmly received. Manager Smith is a very courteous and obliging gentleman.

Item: Sarah Merrypenny, professionally known as Sarah Wood, from Columbus, Ohio, joined Stafford here. She will play Jessica and other parts hitherto taken by Virginia Mariows.

MINNESOTA.

MINNESOTA.

ST. PAUL.

Opera House (Charles Hains, manager): A complimentary benefit tendered Manager Hains, Nov. 26, by Miss Ober, the eleven principal artists and Director Studley, with orchestra of the Boston Ideals, in sacred concert, proved a most enjoyable affair and a grand success, artisticelly and financially, netting Mr. Hains over \$1,000. Miss Ober and each lady artists was presented with a handsome floral offering by Mr. Hains. The co. and audience thoroughly enjoyed the event. The St. Paul Choral Society, under their director, Signor Jannotta, gave an highly enjoyable concert 58th to a crowded house. Rose Eytinge, supported by Col. Sinn's co., poth, ist and 3d, five performances—East Lysne, Led Astray, Princess of Paris and Oliver Twist—to crowded house. It is a genuine treat to see so good an artists as Miss Eytinge in any part she may assume, and deservedly did she earn the enthusiastic plaudits accorded her. Atkins Lawrence well sustained his several roles in an acceptable manner. Co. fair:

Wood's Opera House (Col. J. H. Wood, manager): E. T. Goodrich, in his drama, Just His Luck, supported by the regular co., has drawn good houses during the week. Col. Wood has been very successful in his venture, and finds it necessary to enlarge his house in the Spring.

Conley's Varieties: Have done a good week's business. New face—Allie Ballanger.

Athenseum: Frans Reinau, a German actor, assisted by the German Society, drew a large house Nov, so in Our

Athenseum: Franz Reinau, a German actor, assisted by the German Society, drew a large house Nov, s6 in Our Bachelors.

SEDALIA.

Smith's Opera House (George T. Brown & Co., managers): Barlow, Wilson and co., gave a fine performance to a large audience 1st:

NEBRASKA.

NEBRASKA.

Opera House (Ed. A. Church, manager): Barlow-Wilson Minstrels came Nov. 25, to erowded house, and gave a first-class minstrel entertainment, as they always do. So much for a good reputation. Kellogg-Brigsoll Concert co. were fairly received 25th by a highly appreciative audience, and the entertainment proved a decided improvement on the one given by the party last season. Draper's Ideal Uncle Tom's Cabin co. came 20th, and matinee to fair business. There seems to be one class who always patronize this entertainment. Booked: Min-Burleigh, evening and matinee, 4th; Colville's World, 5th; Boston Operatic Minstrels, 19th; William Stafford, 23d; Bertha Welby, 27th.

NEVADA.

NEVADA.

CARSON CITY.

Opera House (John T. Preddey, manager): Palmer's co., Nov. 20 and 21, in Lights o' London and The Banker's Daughter. The co., under the management of Ben. Teal, has done an excellent business in Western Nevada. Both nights had full houses and well pleased audiences.

Items: Prof. Baker gave an entertainment, An Evening with Tom Moore, at the Old Carson Theatre, Nov. 18, to a fair house. Mrs. H. H. Howe, a popular reader and vocalist, takes a benefit at the Opera House, 24th, tendered by local professional talent. The Palmer co. play the Southern California Circuit from San Francisco to Los Angeles. Kate Claxton's manager has written for dates at the Opera House next month.

Piper's Opera House (John Piper, manager and proprietor): Palmer's Damatic co. played Lights o' London Nov. 76 and 18, and The Banker's Daughter on the 17th, and matinee on 18th. It was a very successful engagement financially.

NEW HAMPSHIRE.

Opera House (E. W. Harrington, manager): The Litta Concert co. gave a superior entertainment, Nov. 27, to a select audience. The Lingards, in Pink Dominos, failed to satisfy a large audience 30th. Boston Theatre co., in Youth, 7th and 8th.

PORTSMOUTH.

The Ensign Comedy co. gave Rooms to Rent, Nov. 98 to a delighted house. Mme. Legrand, in Camille, 21st Boston Theatre co. in Youth, 23d.

NEW JERSEY.

JERSEY CITY.

Acanemy of Music: Helen Vincent as Julia in the Hunchback, Nov. 28 and 29; matinee, 30th, Lady of Lyons; evening, Juliet. Good business during entire engagement. A Madison Square Theatre cb. in Hazel Kirke, 1st and 2d. First-class performance to good business. This week, Fannie Louise Buckingham and Cheek.

Cheek.

TRENTON.

Taylor Opera House (John Taylor, manager): Nick Roberts Humpty Dumpty, Nov. 27, to light house; highter performance. Janauschek, Nov. 28th, in Marie Antoinette; good house. A fine performance. The Meteors, N. v. 30, gave the best variety performance

at the time, but fortunately the audience leaves of the accident.—Frank Frayse has many synthetic town, as he is well known here, harder Heave played a long engagement as Wild's Opera Heave painy days.—Talking about Wild's Opera Heave is some very interesting history connected with It will certainly bear repetition. It was at one till best, as well as most popular, variety theater country, Mr. Wild having cleared the first yellow, and Den Thompson all played all week force and Den Thompson all played all week amount of the above artists have grown rels in the lawfile with Mr. W. it is just the expende. At the Mr. Thompson was so poot that Wild, out of crappaid his board bill, and to this day Den has severit, as he never visits Syncuse but that the mills of Frank Wild is seen in the box.

BINGHAMTON.

Academy of Music (A. D. Turner, manager), nie Maddern, Nov. sy, to a small but delipsed ence. Wentworth's Joillites, seth, to a fair and Good co. Madison Square co., is The Professings and brilliant audience, set. Barney Made Uncle Dan'l, to small house, sd.

HORNELLSVILLE.

Opera House (Dr. S. E. Shattuck, mana yi the Madison Square Theatre co., in The large and delighted audience. Barney Messenger, etc., gave a fine entertainment few ach. Wentworth's Jollities pleased a ence with The Electrical Doll, 3d. The ment prevails throughout and was well treat.

Allen's Opera House (A. E. Allen, mana, ly's Mastoden Minstrels, Nov. -8, to big but A. Gardner, 30th, and matinee, in Kart; Profest, to fair audience; Annie Pizley, 2th, in Manager of the state of th

Wilgus Opera House (H. L. Wilgus, a worth Jollities came Nov. 28 to fair hou lay, Stanley Felch and Rose Temple Electrical Doll a great success. B. Me Dan'l, 1st, and Camilla. Urso Concert of good business.

good business.

BATAVIA.

Opera House (H. C. Ferren, wanter the second of the control of the con

TROY.

Griswold Opera House (S. M. Troy.

Griswold Opera House (S. M. Troy.

Tom Thumb and Troupe did as

of and 27. Ada Dyss, with exercise

Au Unequal Match and Loster,

di W. O'Dale Steven's Australia

pth; John McCullough, such and

14th, 15th and 16th.

Rand's Opera House (G. Re

Opera co., in Bijou, Nov. 35, 5

the Theatrical Managers and Dramatic Profession of America.

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VEW YORK.

DEC. 9, 1882.

MIRROR LETTER-LIST.

* The New York Mirror has the Largest Dramatic Circulation in America.

Literary and Dramatic Cowboys.

One of America's greatest statesmen. who took an active part in the international copyright movement when it began to attract attention forty years ago, strenumaintained that a literary product s entitled to the same protection from anlawful appropriation vouchsafed every other kind of goods. The manuscript of a novel, a poem or a play, he claimed, was

While Henry Clay was morally right, his views were practically useless. He curately defined the scope of literary hts, but he invented no effectual remedy for the wholesale theft that was cared on in his generation and is still carried on to-day. The boldness of the men who seek to profit by the brains and talent of others is simply appalling—they stop at othing. Two striking examples of it are low before us. We will cite them, that the profession and the public may fully e the prevalence of the evil among en in high places, and appreciate the scy of stringent measures to put a to a species of dishonesty that is ly demoralizing because of the sense of impudent security enjoyed by those who practice it.

Not long ago the New York World bethe publication of a series of Modern ables, written in the style of Æsop, They It with passing social and political s, and were remarkable for their terse or, keen satire and amusing conforty to the original fables which they im-The author of these articles, Mr. an, occupied a prominent poon the World staff. Although few sequalited with the identity of fabulist, thousands were enter-

his humorous tales. cree ago an unimpertant bookernoster Row, London, colest of the World Fables, subsome trifling alterations, o them Bret Harte's name, form. The English ed to L stow the most the volume, and hailed rogressing saturus of the real author ploding satirist of ed by the ab-

reaped the rewards of fame and profit as the sequel of his little game.

But a more heinous specimen of wanton appropriation is furnished this week, and near at home, by Mr. McKee Rankin. That actor is playing, at a down-town theatre, Joaquin Miller's drama called '49. He gives no credit to the author, but advertises instead the name of Leonard Grover, who, he announces, has " revised ! to injury. Mr. Grover may have "revised" '49 just as Mr.' Duff's Son-in-law might reconstruct the play of Hamlet; but it is a serious question whether Mr. Grover could improve on Joaquin Miller any more than the Son-in-law could improve on William Shakespeare.

We are astonished that Mr. Grover, who on more than one occasion has gone into court to protect his own pieces from fraudulent representation, should allow his name to be used in such a connection, and gent public as a barefaced egotist. Instrictest observance of honor and courtesy between professional men, and who has always borne an untainted reputation.

Before Mr. Grover tinkered at '49 a man named Gordon was employed by Rankin to alter the play. That such an unsavory person should consent to undertake the job in order that the owner to the level of Gordon by fathering a play he had no share in writing.

Mr. Miller published '49 and The Danites in book form last Winter. It was characteristically prefaced by the following re-

Virgil, I think it was, in his youth and obscurity, fell in with a loud pretender in letters who got hold of one is poems, altered it and gradually came to claim it as is own; bitterly abusing the real author, as often hapens, whom he felt must sooner or later accuse him of

pens, whom he felt must sooner or later accuse must the theft.

The quiet and crushing answer of the grand old Pa-gan teaches a Christian lesson that I try in vain to rise equal to. For he made no accusation or complaint, but merely took his poem; in his own good time, divested it of all rubbish, and finally completed it.

And he completed it so tersely and yet so tenderly, and made it so much purer and better, that there never have been two opinions as to who conceived and fashioned it.

Mr. Miller has stated his case clearly, forcibly and courteously. It calls for no additional support. His plays have fallen among thieves, who have stripped them of their beauty and robbed them of their genius. Like a gentleman and a philosopher, he leaves condign punishment to Public Opinion, whose stinging lash sooner or later must cause the transgressors to writhe

Meanwhile let actors, dramatists, managers and theatre-goers remember that Joaquin Miller wrote '49 and The Danites. The "revisions" and "improvements" of all the dramatic tinkers in the world will not erase that unalterable fact. The time may not be far distant when stealers of fables and appropriators of plays-literary and dramatic cowboys-will receive their iust deserts.

A Code of Amusements.

The public is, we think, gradually working its way toward more mature methods and a better way of thinking in regard to amusements. The obnoxious elements are being gradually elimated, and the standard of valuation is rising by degrees. The slaughter-house drama has been pretty well boycotted, and a recent occurrence will teach practitioners that it is no part of a theatrical divertisement to

The pandering to the morbid, the fireeating and the bloodthirsty is not to be reckoned as legitimate amusement and should have no place in the theatre. To secure a better judgment of theatrical management the entertainment should not be enforced upon the public by a false taste and rampant examples from without, but should rather originate with the natural and the well-regulated desires of intelligent people who wish to be amused by a temporary separation from the prize-

ring, the pot-house and the vulgar herd. In Cuba it is one of the duties of the Alcalde, or Justice of the Peace, to superintend dramatic performances and other public entertainments, and to punish the performers if, in his judgment, they deserved it. His method of proceeding may be understood by a recent case. When a piece entitled The Gordian Knot having been badly played, chiefly by aid of the prompter, the leading man of the company, according to custom, advanced to the footlights and announced: "Ladies and Gentleman-To-morrow we will have the honor of presenting before this illustrious public The Philosopher Without

presented The Knot without knowing it, and if to-morrow you don't know The Philosopher I warn you that you shall go to jail." This is summary, but no doubt effective. Public opinion should be so clear and so strengthened that its voice purposes is rapidly filling up, and that to would have an authority as conclusive as secure desirable placement they should that of the Alcalde.

Unfortunately a part of the evil with which we have to contend is servility to and "improved" it. This is adding insult foreign opinion, which is in many cases himself for not being assigned a good posistill foisted upon and borne by us as patiently as the ass submits to his burthen. So long ago as the time of Junius Brutus Booth this influence had acquired among us an extraordinary predominance, as was shown by the measure meted out to that great actor. Having been condemned in London by partisan fanaticism as an imitator of Edmund Kean, he came to America with that stamp upon him, false as it was; for Booth's methods were his own. This charge weakened greatly the should willingly posture before an intelli- force of his encounter with Forrest, then in the zenith of his power, and Booth was deed, we are loth to believe it of Mr. at that day mocked at as a pretender Grover, who has frequently in our hearing who dared presumptuously to place himdeclared himself to be a stickler for the self in competition with the original, independent and self-asserting American.

That the London nonpareil may be occasionally nonplussed is illustrated in the recent case of the purchase of a coal-mineexplosion British drama. Thinking that the American right would be a good thing to buy, a popular American actress gladly embraced the opportunity of paying \$10,could evade the payment of royalties ooo for it before it had been named or surprised no one. But Mr. Grover is a half written. The play on its London reputable character, and we cannot under- trial scored so bad a failure that even the stand what possessed him to lower himself boys in the pit of the Adelphi made fun of it. The American purchaser is, it is reported, somewhat consoled by the fact that no manager in this country would now touch the best melodrama that could be written. As it is at present entirely unsalable, and is a piece in which she herself cannot appear, the cid-Atlantic purchaser will, so reported, "lay it away, back on the top shelf, conscious that no other actress could lose so much money and feel it so little." Fortunate actress and fortunate public!

Apropos perhaps to this is the comment of the London correspondent of a New York daily, in which he says, in a recent letter, speaking of a new piece, that it has not the slightest interest to an audience, and that it failed, "although Mr. Toole did his utmost to give vitality to a play which is not born to a long life." He proceeds: "There seems greater difficulty than ever in supplying novelties to the London theatres. Managers are not unwilling to try new plays, and the public is eager to go and see them; but there is no one to write them." It seems almost time for the American dramatists to step in and supply the demand, There are MS. plays now in this city, we venture to say, and good plays, too, sufficient to supply both the London and New York mar-

The game of putative fatherhood and bastard drama appears to be pretty well played out, whose career is strongly suggested in a case just now fearfully agitating the British metropolis. The London Vanity. Fair has repeatedly stated that Mr. Belt, who has attained some distinction as a sculptor, has not modelled any of the statues for which he has obtained credit and money; that he had called in the services of a clever but unknown artist, and had kept him ever working behind a screen or in a secret room, while he (Mr. Belt) went through the motions of modelling the clay, being all the time utto shoot down the performers in the terly incapable of executing any work of the faintest pretension to merit! This surpasses! If the Cuban Alcalde should make his appearance on the scene and cry aloud "Stop!" who could wonder? And it might be wished that the same authority could show itself potentially through the realm of public amusements, and enforce a code which would extinguish playwright pretenders and pilferers of other men's brains.

A Notable Event.

The Transit of Venus was the chief subject of conversation yesterday; but the CHRISTMAS MIRROR which will appear Dec. 21, will dwarf that astronomical event to insignificance for a variety of reasons. One is that it can be examined without smoked glasses or any glasses at all, for its points of excellence may be observed with the naked eye with pleasure and profit. Another is that it can be taken home, read in the library, enjoyed in the green-room, perused at the hotel, or inspected on the cars. These advantages, we believe, were never claimed for Venus in transit. Its scores of entertaining stories about professionals and by professionals; its portraits, anecdotes, sketches Knowing It." "Stop!" shouted the Aland poems by the best artists and clever-calde furiously. "You have this evening est writers in the land, will make it supe-

rior to any event chronicled in astronomical or literary records.

Meanwhile we must impress upon the minds of those delaying their advertising copy that the space set apart for business send in their favors at once. The date of publication, please remember, is but two weeks off, and we wish no one to reproach tion because he forgot the time was so near at hand.

Modjeska.

THE MIRROR presents, this week, a portrait of Madame Helena Modjeska. Madame Modjeska makes her first appearance in the Metropolis, after her London triumphs of last season, at Booth's Theatre next Monday night, assuming the rôle of Rosalind. A famous amateur Rosalind has just come and gone, and the public, is on the tiptoe of expectancy over the advent of Mr. Stetson's star, who has for the past month or so been creating a furore in the principal cities of the New England and Middle States by her performance of the difficult part.

Madame Modjeska began an engagement at the National Capital last Monday night, with the opening of Congress and the beginning of the gay season, and thus her re-entre takes the form of a social as well as dramatic event. Great preparations have been made for the New York engagement, and advance sales of seats and boxes have been large. Madame's season thus far has been a round of triumphs, large and fashionable audiences greeting her

Personal.



LEGRAND.-Eugenie Legrand began her season Thanksgiving Day at Kingston, and met with fair success. She opens at Boston on Monday for one week, appearing at the Wind-

FLOYD.-Ernestine Floyd was married Monday in Old Trinity to G. C. Boniface, Jr.

FROHMAN.—Charles Frohman returned from his Southern trip last night. He reports business as good.

CURTIS.—Frank Curtis is in the city. He will play Joe Wheelock at the Mount Morris Theatre, shortly, producing a new play.

BISHOP.—Dr. Bishop writes that his business has been only fair; but he is laying a firm foundation with Strictly Business for the future.

HOLLAND,-Miss Dyas has accepted the resignation of George Holland, who wanted to be manager of, instead of manager for, the

FROHMAN.-Yesterday afternoon Dan Frohman was taken ill and had to retire to that worse than prison for an active man-the sick-

FARRELL.-Frank Farrell sends word that he has recuperated and fears no further trouble from his lungs. He is now in Chicago, on Professor business bent.

LELAND.-Mrs. Charles Leland says that the eport that she will not manage her theatre in Albany next season is false. She is already booking companies for 1882-83.

FISKE. In spite of all reports to the contrary, Stephen Fiske has no connection whatever with any musical and dramatic daily. His hands are overfull of Christmas work.

REED.-Roland Reed called at THE MIRROR office Monday to speak of his success, and to say he has cancelled his Paterson engagement on account of the small-pox scare in that town.

CURTIS.-Mrs. M. B. Curtis was taken suddenly ill Tuesday night after the performance. A physician was sent for, and in a short time he was able to go to her home in a carriage.

CAZAURAN.-Mr. Cazauran thinks French Flats will be a good holiday bill at the Square. There is a probability of its being acted for a few weeks, beginning Christmas night. Parisian Life, Feuillet's last success, has not yet been put in rehearsal.

JEFFREY .- Jeffrey's Guide for 1883 is more valuable than any of the previous editions. It is as complete a compendium of stage information as it is possible for a compiler with Mr. Jeffrey's wide experience and knowledge of the business to make. The make-up and binding

STANTINI.-Roberto Stantini, a very good tenor, with a very good voice and a very good method of singing, and who has done good work always, is at present disengaged. We can heartily recommend him to all managers who prefer a voice to a wheeze and a singer to

MATHEWS .- Cornelius Mathews is rewriting a Russian tragedy, originally accepted by For-rest, with a view to submitting it to John Mc-Cullough. Mr. Mathews is one of the few living writers who are skilful in composing that most difficult of all styles of poetry-blank

GOODWIN .- The Boston playwright and librettist, John Cheever Goodwin, holds a commercial position at present. He is dramatically bent, and is therefore dissatisfied with it. He is desirous of locating in New York. A manager could utilize his talents profitably, for he is a bright and clever young man.

DE BELLEVILLE.-Frederic de Belleville asks us to contradict the report printed in Monday's Star that he had been served with papers in a divorce suit. He says it is equally false that Manager Palmer has given him notice that his services are no longer needed at the Square on account of a certain scandal.

GLOVER.-Russell Glover left the Gorman Opera company at Chillicothe, O., on Monday night, and has arrived in town. At his leavetaking the members of the company presented him with a neat gold medal appropriately inscribed. Mr. Glover found it difficult to get along with Manager Gorman, and thought it best to resign.

Russell. - Lillian Russell's condition is greatly improved. Dr. Robertson informs us that she passed through a crisis Monday and the result was highly favorable. She is convalescent now and may be able to appear within a fortnight. The typhus symptoms have passed away and the patient's temperature and pulse are normal.

REFITTED.—The office of Wesley Sisson, the urbane and gentlemanly business manager of the Madison Square Theatre, has just been enlarged and refitted in handsome style. Pictures of all the members of the Madison Square companies will soon adorn the walls. All this magnificence, however, does not make Wesley proud.

Letters to the Editor.

MISS FAITHFULL-MISS PATTISON-MRS. W: LOUGHBY.

United States Hotel, Boston, Dec. 4, 1882.

EDITOR NEW YORK MIRROR:

EDITOR NEW YORK MIRROR:

SIR:—Your interesting article on "Fair Play Pilferers" proves that so many misstatements were made by the actress who tried, as you say, "to steal a march" upon Miss Kate Pattison that, with your permission, I should like to correct them.

1. Miss Kate Pattison was the manageress of the company which traveled through the English provinces with Mr. Merivale's play, The Cynic, and both Mr. Vezin and Mrs. Willoughby—the actress in question—were engaged by her as members of her company for her tour, and naturally Miss Pattison played the leading part, Mrs. Willoughby that of Lady Luscombe.

2. I have a letter from Mr. Vezin, in which he repudiates the idea of Mrs. Willoughby's having come to America "as his agent."

3. I have also in my possession Mr. Herman Merivale's agreements with Miss Pattison respecting the American right, legally, setting forth the terms of the same.

Miss Pattison is prepared to defend her rights if necessary.

EMILY FAITHFULL.

ONE REASON WHY.

ALTON, Ill., Nov. 27, 1882.

EDITOR NEW YORK MIRROR: DEAR SIR:—I have noticed for the past few weeks the number of failures among combinations in the small towns throughout the States, and have wondered as to the cause thereof, when so many of them have really had capable people and, in some instances, presentable plays. The more is this to be wondered at when the capable people and, in some instances, presentable plays. The more is this to be wondered at when the country is overrun with snap companies, which present old, worn-out pieces, distorted to suit the extravagant notions of their managers, and yet play to paying business. In surveying the ground, I have particularly noticed that the agent of a combination on the road seeks the press and announces that he is the business manager, that he is here merely to seek the field and not to work it; he has a corps of assistants, you know, for that sort of thing; his star is well-fixed financially; there is nothing clap-trap about his company. He gyrates around the small town; curses the bill-poster because he should give out four times that amount (for often it is more desirable to well paper a country town than a large city, on account of its tributary districts); and finally leaves half his work for the programmer. The programmer arrives, and, behold! he is more pompous than his predecessor, and does absolutely less in the way of work—his chief amusement being to badger small boys, write them passes, give them a few hundred bills to distribute, and then assume the rôle of "masher" about the hotels.

In due time the company arrives, and then, and then

tribute, and then assume the role of masner about the hotels.

In due time the company arrives, and then, and then only, is effective work done. What is the result? Poor business and disbanded companies. As a consequence, good towns are abused and ridiculed, when in reality it is the management that should be blamed. It is a positive fact that a well-advertised and well-managed combination, with a fair attraction, is always well patronized in the small towns of Illinois, Michigan, Iowa and Missouri-orden playing return dates. And why? Is it not because gentlemanly and conscientious employés are sent in advance to work the town? It is another fact that the poorest of the snap companies have the most gentlemanly employés, and the best attractions often (outside of the management) the most unaccommodating and shiftless. Outside of cities of 25,000 inhabitants or over, the amusement-going people need to be sought for, and the only way to reach them is by liberal advertising.

tants or over, the amusement-going people need to be sought for, and the only way to reach them is by liberal advertising.

A maudlin, indifferent agent, with a portion of the press antagonistic to any amusement that does not smack of the church (and there are many such in small towns) will kill an attraction that has even more than ordinary merit. In a large city one bumptious man, or twenty, is not noticed among the numbers that throng the streets; while in a place of 10,000 or 15,000 he is not only noticed but adversely commented upon, and the performance suffers in consequence. So, by way of distinction, when a gentlemanly (not fawning) agent arrives, he is deacribed as such by the press, and his combination noticed in the light received from the exchanges on the editor's table, apart from the advertisements paid for. The impression among managers (as shown by their employes) that only the larger cities need to be looked after in a business-like manner is erroneous. If a town is not worth working, it is not worth playing. The notion that the parade of a donkey or a negro with a muzeled dog, and a handful of small bils tied to an awning post, will draw a house needs to be corrected.

The inhabitants of small towns are not fools; they possess the same powers of discernment as their metropolitan brethren, and should be catered to in the same manner. It takes several days to work a compact city of 100,000, and about fifteen minutes (judging by what I have seen) to bill a town that is scattered, and that only has, including tributaries, 15,000.

Let the managers of combinations look into this matter, personally and see if there is not over truth than



Mend him who can! The ladies call him, sweet.

-Love's Labor's Loss

Cazauran informs me that he doesn't want "Monsieur" or "M.," but simply "Mr.," put in front of his name. Now, in this republican country handles don't go for much; but I was curious to know the why and wherefore of the clever dramatist's request. Although he speaks French like a native, he's not a Frenchman. He is of Spanish origin; yet he's not a Spaniard. He was educated in Dublin; but he cannot be got to admit that he's an Irishman. His spurs were won in Cincinnati, New York and

Brooklyn; but he doesn't speak like an American. Then surely "Monsieur," "Señor," "Misther" or "Esq." cannot be conscientiously used in connection with the gentleman's name. For goodness' sake, then, what is Cazauran, and with what orefix or affix can his surname be decorated?

Happy thought! Perhaps Caz, having lived among us so long, wishes to be known as a New Yorker. Well, Well! Plain Mr. Cazauran let it be in future, Mr. Foreman and Mr. Proof-reader. We mustn't make Caz a rival to Edward Everett Hale's "Man Without a Country."

It is said the whole of New England is in arms against the profession because a special train bearing the Langtry troupe ran over and killed two lads at Thompsonville, Conn. The people of that State are going to petition their Legislature to pass a law forbidding the running of theatrical specials within their boundaries on Sunday. I hope they will pardon me for saying so; but the inhabitants of Connecticut are fools if they urge any such measure. The accident at Thompsonville, it is plain, occurred because the approach of the train was not properly flagged in the usual manner by the railroad's employés. The occupants of the train might have been politicians, parsons or newspaper men instead of actors; but I'll venture to say had that been the case the Yankee folks in the Nutmeg State would not have connected the accident in any way with the mere fact of their being in the cars that ran over the bodies of the boys. It is frequently necessary that professionals finishing in New York on Saturday night and opening in Boston on the following Monday must turn their day of rest into a day of that destroyed the comfort of every class of this community, except the liquor dealers, last Sunday, should be devised by the Legislature of Connecticut or any other State to impede the peaceable progress of legitimate dramatic busi-

The Frayne tragedy is now a matter of the past. It will probably serve an end in preventing all exhibitions on the public stage that place in jeopardy human life. The chief actor in the sad event is to be pitied and not blamed. No doubt he would gladly change places with the victim if that could free his mind of the remorse that now possesses it. He should never have been allowed to perform his dangerous feats, it is true; but are not the people who went to see them quite as deep in the wrong as the performer? Frayne has renounced his rifle-shooting. He has conducted himself since the affair happened in a truly manly manner. I hope no stigma will be attached to his name by the people of the towns in which he will play Mardo during the rest of the season.

A young man, who says he's lame, writes to know if he would have any chance on the stage or as an advance agent. I can give him very little advice. There are too many lame actors in the business now, and as for the post of advance agent, I should hesitate before thinking of such a thing were I in his place. In case he got out with a company that stranded he would find his infirmity a source of constant annoyance, because he couldn't hold his own with the others on the railroad ties, and walking alone over vast wastes of country is not the pleasantest thing in the world. On the whole, I would counsel my correspondent to avoid the profession as he would a plague.

finding with its management is totally uncalled for. The following dispatch from a prominent citizen of New Orleans I found when I reached

my office early yesterday morning: Cassie Troy died last night. She has no friends in this ity. Will MIRROR take charge?

I despatched a messenger at once to Dan Frohman to apply for aid from the Fund. Frohman sent word back, asking me to inform the gentleman in New Orleans by telegraph to call on David Bidwell for the necessary sum to defray the expenses, and the Fund would send on a cheque to reimburse him for the amount advanced. In addition the secretary wired further instructions to Manager Bidwell. I make public these facts for the benefit of the Fund's detractors.

From an actor named Edwin Clifford I have received a letter denying certain charges preferred against him by a physician of this city. Having arrived too late for this issue, I reluctantly defer its publication, together with a complete substantiation of the doctor's first statements, until next week, when both will appear and in full.

Joined the Majority.

Another theatrical venture has met its death, Alma Stuart Stanley is the chief mourner. On Saturday night she returned to this city with company, Benrimo's play of Vic having proved a failure.

"I was out two weeks and in that time I could tell whether a play was going to be a success or not," said Miss Stanley to a MIRROR reporter last evening. "We opened in New Haven on the 20th to a good business; but with few exceptions the receipts elsewhere were very bad. I saw that Vic was a poor play and would never take with the public, so I thought it best to cancel dates. My company were all paid for their work. I had eight weeks' time booked ahead of me; but what was the use of trying to make a bad play go? I paid \$900 for Vic, and I have lost altogether \$2,000 on this venture. But the failure is not my fault. Every manager was pleased with my performance and all offered me dates if I could get another play. In order to make the piece take I introduced specialties, and what do you think?-One of the New Haven papers spoke of me as a variety artist! I was never in that line. I have had offers by which I could make more money by going on the variety stage; but I prefer the legitimate. If I live till April, I intend to appear in a new play by some good author. I saw in one of the papers that I had quarreled with my manager, Mr. Davidson. That is not so; we are on the best of

Identification with Character.

We find in a recent number of a leading periodical the views of several principal actor as to the requirements of success upon the as to the requirements of success upon the stage. These are well put; but they admit some discriminating comment. Initiation in a stock company is considered indispensable by Lawrence Barrett, Maggie Mitchell and William Warren. Mr. Barrett says the beginner must begin at the bottom, and that no qualification can overcome this necessity. "The greatest actors have been the hardest workers." In the latter proposition Mr. McCullough concurs claiming, however, by way of outset, that the aspirant should possess health and fair personal appearance, flexibility of feature and grace of movement, strong intelligence, the capacity to learn, the capacity to feel lofty emotions and to make others feel them. This is a pretty comprehensive bill of fare, and shows the thoroughness of its eminent provider. Mr. Warren's report is that young actors over-act, over-dress and over-grimace until acting ceases to be comedy and becomes burlesque.

It is the opinion of Joseph Jefferson that a successful actor must be gifted with sensibility, magination and personal magnetism; he must begin his art at the foundation, or the super structure can scarcely stand. Madame Modjeska has "never seen genius succeed without labor—actors must be born with a certain amount of native talent;" although she believes a person wanting natural gifts, if possessed of an average amount of intelligence, may, by careful and judicious training, acquire a suffi-cient amount of technical knowledge to enable him or her to fill respectably the minor parts

in a stage ensemble.

These are all well-taken positions by performers who have happily illustrated the art and study of acting by their own practice and performances. They have all labored faithfully in their vocation and have been faithful students in the courses they recommend. That there is native talent and genius among them cannot be denied. But we may take the liberty to add, as observers and parties deeply interested in the welfare of the profession, that there is a word or two more to be said.

The first essential of good acting and the highest dramatic success, is identification and the power of identification with the character presented. To accomplish this the actor must embody faithfully and truly the author's idea. He must present to the audience a living human being in his totality, so that when the curtain falls the auditor feels that he has seen the whole man. He must furthermore become so entirely absorbed and naturalized in the scene as to harmonize fully with the personages of the play by whom he is surrounded. In a word, he must utterly sink his own individuality and become the part he plays. He may be a good actor—as there have been many good actors who performed all their functions on the stage, and who yet failed to reach this grand ultima supreme power of absolute identification. In the past, as of our own country, and as an example, we would name the elder Booth as pre-eminent in merging himself in the character he personated.

This grand result attainable, all the other qualifications dwelt upon by our friends, the syndicate of advisory actors, are incidental, important, but not vital; the voice, costumes, Yesterday I had a thorough insight into the wor has of the Actors' Fund, and I can truly say that if its machinery moves as rapidly and smoothly as it did in this instance, the fault that carping writers for the press are constantly

TELEGRAPHIC NEWS.

Flashed to Us from Everywhere.

Cassie Troy Dead.

BY TELEGRAPH TO THE MIRROR. NEW ORLEANS, Dec .- 6.- Cassie Troy died last night at a quarter to nine o'clock of leadpoisoning. Three physicians were in attendance; but their efforts failed to relieve the terrible sufferings of the actress.

[Cassie Troy was a member of Carrie Swain's company at the time of her sudden death, playing a leading part in Len Grover's Cad the Tomboy. She has been prominently identified with the profession for fifteen years, and stood excellently among managers. At different times in her career she was leading lady in the theatres of Cleveland, Pittsburg, St. Louis and New Orleans, under management of John Ells-ler, David Bidwell and others. She was a careful, thoroughly reliable artiste. Her age was somewhere between thirty-five and forty. She has for a long time supported aged parents in a home she had earned for herself over in Jersey City. They are now without means of livelihood. Miss Troy also leaves a grown-up son.—Editor Mirror.]

The Quaker City.

THY TELEGRAPH TO THE MIRROR.

PHILADELPHIA, Dec. 6.-Joseph Jefferson opened at the Arch Monday evening in The Rivals to a very large audience. Performance fine. Last evening, The Poor Gentleman was played for the first time in this city in over twenty years. Jefferson had not played Ollapod in a long time, and as Lucretia McNab Mrs. John Drew added a fresh study to her already lengthy repertoire.

Irish Aristocracy, with Hugh Fay and Billy Barry as the bright particular attractions, drew good audiences Monday and Tuesday evening. The play is simply Muldoon's Picnic, worked over from one act into three, and re-named. This is the first appearance at the Walnut Street Theatre of the comedians named.

J. K. Emmet opened Monday at the Chestnut Street Opera House in Fritz Among the Gypsies. The production is a flimsy excuse for a play. The St. Bernard dog introduced is a magnificent specimen of the breed and is well trained. The company is ordinary, the best feature being the little girl Peggie Miller, who plays the rôle of the child Klina. The audience was large, but not crowded.

Mr. Sherwood gave his first piano, recital at the Academy of Fine Arts Monday. He is a phenomenal pianist. Even if he played from the notes, the seventy-five or eighty pieces which his five concerts embrace would be a musical feat; but it is Mr. Sherwood's custom to play his repertoire from memory, and his memory is unfailing. The technique is almost beyond criticism. The programme embraced selections from Bach, Beethoven, Schubert, Schumann, Chopin and Liszt.

The new opera by Gilbert and Sullivan, Iolanthe, was heard at the Lyceum last evening for the first time in this city. The reason of the postponement from Monday was said to be due to the fact that a misunderstanding led to the discharge of Mansfield, the English comedian, who was engaged to play the rôle of the Lord Chancellor. W. H. Seymour assumes the part, and the management was obliged to hunt up a new Tolloller. Mansfield is described as an individual of a most contrary dis-

At Wood's Museum all is chaos as regards company on last Saturday, and is now re-engaging a few of the people to play the four off matinees of the week. He will play combinations at night and matinees on Wednesday and Saturday,

The Naiad Queen will be the Christman offering at the Bijou Theatre. It is said that C. H. Smith, of the Double Uncle Tom's Cabin, will take out Between Two Fires. Mr. Clinton Hall, who is a clever actor, and was recently the leading man of Colonel Wood's Museum, says of Helen of Troy, "With a good company the play would be a great go." Nana Halle, who gave a private reading recently to the press, will shortly make her debut upon the stage in Hugh Donnelly's new play, The Ragged Edge.

Harry Peakes' Benefit.

[BY THLEGRAPH TO THE MIRROR.] NEW ORLEANS, Dec. 6.—Old Shipmates is successful and prosperous at this port.

At the Academy Harry Peakes, of the Hess Opera Company, has arranged to take a benefit on Friday night, by invitation of his fellow-artists and the stockholders of the theatre. Mr. Peakes is a favorite here, and he will have

A Callow Common Council.

[BV TELEGRAPH TO THE MIRROR.]

New Haven, Conn., Dec. 6,-The Kiralfys' Black Crook at Carll's is drawing bald-heads and big hats alike. The performance gives unusual satisfaction.

The Chimes of Normandy, sung at the Grand, drew a very large house on Monday.

Last week the Common Council of our municipality voted to close Marshall Carll's upper gallery until a flight of stairs is built from that portion of the house to the street on the outside of the building. Yesterday the vote was rescinded and Mr. Carll allowed until January to make the alterations, the gallery meantime being used. There was no occasion for the Common Council's action, as the gallery is safe, and the public are entirely satisfied with the exits of the theatre. Mr. Carll is quite

willing to make any changes necessary for the security of his patrons.

At Georgia's Capital. [BY TELEGRAPH TO THE MIRROR.]

ATLANTA, Dec. 6.-At DeGive's Remenyi fiddled on Monday night, and made such a good impression that another concert, to take place to-morrow evening, was at once arranged. The Madison Square company in Esmeralda appeared last night and to-night to packed houses. The play made a most favorable impression.

Carrie Swain, in Cad the Tomboy, is due on Thursday to play an engagement of two nights

Keene in Clover.

[BY TELEGRAPH TO THE MIRROR.]

SAVANNAH, Ga., Dec. 6.-Thomas W. Keene on Monday and Tuesday nights had large audiences. To-night there is a slight dropping off. Our public is greatly delighted with Keene's acting.

Ideal Receipts.

[BY TELEGRAPH TO THE MIRROR.]

OMAHA, Neb., Dec. 6.-The Boston Ideals opened to an immense house at Boyd's Monday night, and the receipts were duplicated last evening. The seats are all sold for the remaining three performances, the company having made a hit and created a furore among our theatre-goers.

The Lace Handkerchief. ST TELEGRAPH TO THE MIRROR.

WILMINGTON, Del., Dec. 6 .- Last night the Queen's Lace. Handkerchief was presented at the Opera House by McCaull's company. The house was crowded by a cultured and discriminating audience.

Pleasant News for Leavitt.

INV TRUNCHAPH TO THE MISSOR!

DENVER, Col., Dec. 6.-Leavitt's Specialty company opened to a large house Monday. The receipts increased Tuesday, and to-night the "Standing-room only" sign is exposed. Flora Moore is a great favorite here. Thus far the business has been the biggest done here this season.

Turning Out to See Tragedy. [BY TELEGRAPH TO THE MIRROR.]

RICHMOND, Va., Dec. 6.-Janauschek, the reat tragedienne, played Mother and Son Monday, and Marie Antoinette Tuesday, to large audiences composed of our most fashionable people.

A Picnic for the Bill-Posters.

. [BY TELEGRAPH TO THE MIRROR.]

KEOKUK, Ia., Dec. 6.-Barlow-Wilson and their minstrel party gave a most enjoyable performance at the Opera House Monday night to an immense crowd.

The bill-posters have had a veritable picnio, for Leavitt's Giganteans will come here on Thursday. Lithographs and paper cover every fence, dead-wall and bill-board.

Mayo's Texas Boom.

[BY TELEGRAPH TO THE MIRROR.]

GALVESTON, Dec. 6.-Frank Mayo opened at the Tremont Opera House in Davy Crockett to the biggest receipts of the season.

The Girl That I Love.

[BY TELEGRAPH TO THE MIRROR.]

LOCK HAVEN, Pa., Dec. 6 .- The Girl That I Love made such a hit Monday that the citizens guaranteed the receipis for another performance, and the party remained, playing Tuesday night to a large house.

Events in the Federal Capital.

[BY TELEGRAPH TO THE MIEROR.]

WASHINGTON, Dec. 6,-At the National Modjeska opened to a fine house Monday night in As You Like It, and was rapturously applauded. Her success here is assured,

The Hanlons drew a large house to see Le Voyage en Suisse Monday at Ford's, and kept the people in a roar. The extremely long waits between acts detract much from the performance. Such furious fun should be very fast. Fifteen minutes between first and second and twenty between second and third acts is enough to dampen the ardor of the most enthuslastic audience.

Harry Richmond's combination packed the Comique and pleased the audience on Monday night. Large receipts cause Manager Snelbaker to smile. He merits the success he has won, having come here in the face of opposition and against the warnings of the croakers, who insisted that a variety show could not be made to pay, and established the best variety theatre Washington has ever had, and piloted the venture to success.

My Partner in Allentown.

[BV TELEGRAPH TO THE MIRROR.]

ALLENTOWN, Pa., Dec. 6.-Last night Louis Aldrich and Charles Parsloe played My Partner to a good house. The company and stars were accorded a hearty welcome.

Electric Sparks from 'Frisco.

[BY TELEGRAPH TO THE MIRROR.]

SAN FRANCISCO, Dec. 6.-Bartley Campbell's new play, Siberia, is an undoubted success. It draws full houses every night. Last night Haverly's, where it is being played, overflowed with the crowd. The play is undoubtedly in for a run. It is much superior to

Michel Strogalf in scenia effects, the departure of the exiles, and the are all grandly given. The char all well drawn and the situations in dramatic. Think it will have four we Campbell was too ill to be present at the ing night.

At the Grand Opera House Milton Nobles is playing to only light business. Next are to have Nilsson's four concerts in atre. The first day the advance sale opener Mayer is happy.

Jay Rial has just leased the Baldwin Theatre for four weeks from Dec, 25. The ing attraction will be Len Grover's Con

company. News has just been received of the total destruction by fire of the Theatre Comfe Sacramento after the performance y It was a variety house.

Bartley Campbell, who has been seri for some time, is convalencent. He expects be able to attend to business again in a daytwo.

Uncle Tommers.

DENVER, Dec. 6.—Anthony and Ellis' U. Tom company opened at the Tabor Monight to a well-filled house. This com has been doing a land-office bu

A Big Matinee.

Augusta, Ga., Dec. 6 .- To-day's of Esmeralda brought out a \$1,000 Charles Frohman left for New York of 4th,

Death of an Old Actor.

[SV TELEGRAPH TO THE MIRROR]

ST. LOUIS, Dec. 6.—Sol Smith R having booming business at the Charlotte Thompson is doing fairly People's. La Belle Russe is drawing the Grand. Salvint drew only fair

Pope's on Monday and Tuesday nig Robert C. Grierson died here Robert C. Grierson died here on morning, aged sixty-six. He was a and had played with the elder floo youth. During forty-five years of pro-life he had been connected with varied companies throughout the Union. La companies throughout the Union. Latter had been teaching election and fitting

rants for the stage,
...Kate Carlyon left John A. Stevens' companion Satuday night. She was one of his English. importations.

Openings in Chicago

[BV TELEGRAPH TO THE BIRROW.]
CHICAGO, Dec. 6.—The Central Music Hall was densely crowded last evening to a Mme. Nilsson. Every desirable sent house had been sold previous to the o When Nilsson made her appearance ceived a perfect ovation.

At Hooley's the Wyndham co playing to large houses in Fourte

Mile. Rhea appears in an extensive toire this week. She opened as Advictoreur. Last night she appeared to the Unequal Match to a large and e

Romany Rye is in its second week, at Ha erly's and doing well.

Maginley in A Square Man, at McVIs is doing well. So is Oliver Dond Byron at Olympic in Across the Continent, Chizzola, Salvini's manager, and Jon Brooks, of Brooks and Dickson, are in se

Langtry in Boston, [BY TELEGRAPH TO THE MIRROR,

Boston, Dec. 6.—Langtry's debut was tended by the cream of Boston culture fashion. An Unequal March was prowith the scenery brought from Wallace atre. The Globe was only comfo by an audience whose object se gratification of curiosity as to the Lily's onal charms. Very little enthusiasm w played over her acting; but the kindly and received many floral gifts. A
the performance she was serenaded by a b
composed of a number of her admiring or trymen, residents of this city.

Complimentary.

[Aurora (III.) News.] THE NEW YORK MIRROR, a new dress and enlarged form, additional and an end dress and enlarged form, additional management of Mr. son Grey Fiske, THE MIRROR has presented in the theatrical managers and dramatic sion of America. The paper contains the best criticisms and editorials and additionals. sion of America. The paper contaithe best criticisms and editorials, and theatrical news by mail and telegrap provincial staff, embracing over four towns in the United States. If our argoing people would keep themselves ly informed in regard to companies awe would advise them to read The

[Detroit Chaff.]

THE NEW YORK MIREOR appears some new dress, and its editor, Had Fiske, announces that the special number will be filled with good

Harrison Grey Fishe,
YORK MIRROR, announces his a special Christmas numbrit shall exceed in value and of that popular journal or MIRROR has many reader.
Michigan.

PROVINCIAL.

CONTINUED FROM FIFTH PA a Celebrated Case comb., 30th, ast and ad; good Central Varieties (Peter Carrey,

KINGSTON.

Hall (W.H. Freer, manager): Eugenie Legrande

W. 30. presenting The New Magdalen at matifair house, and Camille in the evening, to a fine

The lady herself is a fine actrons; but her supery weak. Your correspondent is under obliga
Mr. Edwards, the generous manager, for courtended.

RONDOUT.

RONDOU

house. Gus Williams, in One of the Finest, 7th.

ELMIRA.

House (W. E. Bardwell, manager): Haverly's
Nov. 27, to food business. Without exception
this the most refined minstrel co, on the most,
ieters and sweethearts can attend and not be
the vulgar language so common in most minnie Madders, in Fogg's Ferry, 3ch, to fair
The impression created by her character of
the gratifying to your correspondent. There
talent in this young nymph. McAuley gave
Thanksgiving matinee, to standing room
The Jerseyman at night, turning many away,
a peat favorite here. Camilla Urio, in conlarge and fashionable audience; Colbytoncert, 19th.

UTICA.

UTICA.

Gera House (Theodore L. Yates, manager):

Lenca, in Mighty Dollar, Nov. 27, to fair business;

Mitchell, in Little Barrefoot, 36th, to a goodaudience; Mitchell's Pleasure Party, in Our Gobchanksriving matines and eyening, to very good.

East Claxton, 18th.

Saydra and Gran's Opera co. arrived 3d and
if of the members were entertained by your cordent. Among them were Chas. T. Baettger, solo
ties, formerly of Philadelphia Church Choir co.

BROCKPORT.

rd's Opera House (George R. Ward, manager):

Firmin, supported by John Jack's Union Square
th, in East Lynnie.

OSWEGO.

OSWEGO.

Academy of Music (W. B. Phelps, manager); M. W. mley's Squatter Soversignty; troupe gave satisfaction w. st. House full. The Philadelphia Church Choir broduced Patience to a fair house syth. Performance many house in a continual state of laughter. Frank L. priner's Legion of Honor co. 4th; Minnie Maddern

sphens' Opera House at Fulton was opened afully a8th by the Florences in The Mighty

OHIO.

COLUMBUS,
sock's Opera House (F. A. Comstock, manager);
speed Concert co. gave a pleasant concert Nov.
large house. Haverly's Opera co. produced The
war ask to large and well pleasaged audience. The
same, shough not as good as that of the Thalia
a antisfactory—Misses Hall, Wiley and Richardd Messra. Golden and Pycke doing the best work.
O'Neill made a big hit and did a good business
a American King and Celebrated Case soth and
Mianic Palmer finished the week with a good
set and ed. Harris comb. 7th; the Chanfraus 8th

Opera House (George E. Stoneburner, manaThe Harrisons in Viva did a good business No.

4 9. Mary Anderson appeared as Juliet and Ber
4 and sd to large and lashionable audiences. R.

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Thanks to Dr. Griffin for courtesies extended.

HARLEM.

ant Morris Theatre (Hamilton and Chandler, prows): Ada Dyas, formerly of Wallack's co., appeared
ster Grasebrook in An Unequal Match Monday
sg. Here was acting—a striking contrast to the
mance of the character in the hands of the amat and soulless Langtry. The support was of the
consisting of Miss Mansield, George Holland,
i Hill and other well known artists. Miss Dyase
setted with hearty and well merited applause all
h the play. A large number of her friends from
town attended to welcome her after her long abtom the city. She will present London Assurance
ay, Friday and Saturday.

SANDUSCE.

ay, Friday and Saturday.

SANDUSKY.

Aller's Opera House (Wm. J. Stoffel, manWillie Edouin's Sparks co. played to light busiowing to the inclemency of the weather. The
samment merited a standing-room house. Edouin
or than ever. His support was excellent, especially
T. Powers. If this gentleman's improvement
oes in the future as it has since his appearance
int season, the time is not far distant when he will
of the leading comedians of the day.

AKRON, my of Music (W. G., Robinson, manager): Academy of Music (W. G. Robinson, manager): Nov. 77, Ada Dyss in An Unequal Match to fine house. Star and co. well received. Minnie Palmer and "Crank" Rogers introduced My Sweetheart to a good house 28th. Haundy's Merry War was waged in the presence of a line and highly delighted audience 20th. Joseph Dowling in Nobody's Claim, 18t, to a fair house. Coming: 7th and 8th, Gorman's Hebrew Friend; 2th, The Harrison in Viva; 13th, Gorman's Church Choir Opera co.; 13th, Billy Rice's Minstrels; 26th, The Jollities.

Itsum: At the point in Nobody's Claim, where Dowling executes a shot similar to the one which caused the death of Frayne's victim, Miss Von Bahren, he stepped to the footlights and read the particulars of the accident (the nexts of which had just reached here), and stated that he would never again make the shot; that he would shoot the apple from a stick hereafter. His remarks were received with great approbation, and profoundly impressed the audience. Nov.

BELLEFONTAINE.

Grand Opera House (Opera House co., managers):
The Harrisons came Nov. 27, in Viva, to good business.
The play did not suit the patrons as well as Photos, although these clever aritists are always welcome here.

Lemes Robert McWade had date of sd, but failed to appear or to cancel.—Warvel and Lafferty's Roller Shating Rink continues to draw crowds.

ZANESVILLE.

Schults and Co.'s Opera House: Only a medium-and audience greeted the Harrisons last week, but the disensive reception and went into raptures over him. The Thalia Theatre co. drew a big house Nov. 27, and aur Gorman clitisens were enraptured by The Merry War. Smith's Uncle Tom co. had big houses at both performances on Thanksgiving. Some people go to Uncle Tom in as pious a frame of mind as though they were going to church. The Chanfraus are booked for the and the.

DAYTON.

Muste Hall (Larry H. Reist, manager): Mary Anderson Nov. 85, in Romeo and Juliet, to one of the largest secured the season. Salvini 30th, in the Gladiator, a morfed house. Marie Prescut and Lewis Morrison of the received. Booked: Around the World, 9th; marter H. Adams. H. D., 11th; Wilbur Opera co., 13th; Carles B. Haselton, advance agent for the control of the control of the control occupied a set the performance of Mary Anderson's Juliet Nov. Salvini was very liberal in applause.

TOLEDO.

TOLEDO.

Opera House (George W. Bills, manager): itted crowded houses Nov. 27/28, appearing and Juliet. Her support, while in the main tempere very favorably with that of Mara-Willie Edouin's Sparks appeared Nov. Thanksgiving matinee, to moderate andly needs a new piece, and I understand the season of the sea

EWARK. iller, manager): Nov. 25, Alice good house; 27th, Haverly's hadines; Armstrong Brothers' hadines 30th, to very light maits light business.

Wilhelm, manager);
22 to very small
25 Oates Opera co.
20th in
English Opera

Opera House (Louis Schaefer, proprietor): Arms frothers' Minstrels drew a fair-sized audience ist. forman Church Choir Opera co. 8th.

NORTH CAROLINA.

CHARLOTTE.

Opera House (L. W. Sanders, manager): Tony Denier's H. D. co. to crowded house Nov. 26. Performance bad, owing partially to poor company and non-arrival of properties which missed connections at Spartanburg.

PENNSYLVANIA.

PENNSYLVANIA.

PITTSBURG.

Opera House (John E. Ellsler, manager): Buffalo Hill and his warrjors appeared the past week in so Days to fell galleries. Mary Anderson opens ath for the week in Romeo and Juliet, to be followed by Love, Daughter of Roland, Hunchback, Lady of Lyons, Pygmalion and Galatea, and Ingomar, Aldrich and Parallo 11th.

Library Hall (Fred. A. Parke, manager): Margaret Mather closed a moderately successful week is, appearing in As You Like It, Romeo and Juliet, and Lady of Lyons. Anthony and Ellis' Uncle Tompers 4th; B. McAuley 14th, 15th and 16th.

Williams' Academy (H. W. Williams, mstrager): Business continues large. The new faces opening 4th are Cronin and Sullivan, Mr. and Mrs. John Till, Alf Liston, Tony Farrell, Amy Nelson, Jennie Leland, George Silvester, Walter Mack, Grace Marston, Louise Vavasour, the three La Maritini Brothers, Frank H. White, Larry Tooley and Lucy Clifton; the programme concluding with the sketch called The O'Gradys; or, Tricks on Emigrants. Hyde and Behman's Specialty co, 11th, Harris' Museum continues to attract large audiences, and give a very fair show. The co, the same as last Week.

Fifth Avenue Lyceum closed.

and give a very fale show. The co. the same week.

Fifth Avenue Lyceum closed.

Itema: It is said that Col. J. H. Haverly is negotiating for a lease of Library Hall for next season. Should he not be able to secure it, he will build a theatre on one of the prominent thoroughfares.—Arthur G. Thomas, advance agent of the My Partner co., arrived in the city is business manager of Anthony and Ellis' Uncle Tommers.—A number of newspaper men from Baltimore were in the city the past week as guests of J. M. Hill, to witness the opening of Margaret Maher in Romeo and Juliet.—The circulation of The Mirror increases largely every week in this city.

in this city.

READING.

Academy of Music (John D. Mishler, manager): Callender's Colored Minstrels gave a good performance Nov. 28 to fair house. Harper Dramatic comb., in Gunaker of Moscow and Toodles, to crowded house, 30th; Janauschek, in Mother and Son, to good business, 1st; Florences, in Mighty Dollar, 7th.

Grand Opera House (George M. Miller, manager): Annie Pizley, in Zara, was well received by a crowded house, Nov. 28. Modjeska, as Gilberte in Frou-Frou, played to \$600, 27th. The performance throughout was heartily applauded. William Harris Drama and Specialty co. in Nick of the Woods had a large house, 30th. Theodore Thomas and orchestra to very good business, 1st.

BRADFORD. Wagner's Opera House (Wagner and Reis, proprietors):
Haverly's Consolidated Minstrels played to fair matinee audience Thanksgiving day. In the evening the house was packed. Prof. Herrmann drew good house, 2d. Gem Theatre (Joseph Baylies, proprietor): Mr. Baylies will retire from the management of the Gem 9th. The bill, during the week ending ed, gave good satisfaction.

MEADVILLE.

Opera House (H. M. Rickmond, manager): A large audience laughed at Charjes A. Gardner and Patti-Rosa, in Karl, Nov. 38, Both are great favorites here. The support was weak. C. H. Smith's U. T. co. packed the house matinee and evening of 30th; Wentworth's Jollities, 8th. NORRISTOWN.

Music Hall (Geo. M. Fried, manager): Booked: Hazel Kirke, 7th; Annie Pizley, in Zara, Nov. 29, to a good house; Norcross Opera co., in Olivette, 38th, to a paying house; Harry Richmond failed to appear, 1st; Kate Claxton, in Two Orphans, 3d, made about expenses. Items: Annie Pixley is Norristown's favorite, and is always greeted with a full house,—There are a few Norristowners who feel sad at the non-appearance of Harry Richmond. They have special claims upon him.

Richmond. They have special claims upon him.

CORRY.

Wright's Opera House (A. McFarland, manager):
Charles A. Gardner, in Karl comb., Nov. 20, had a fairsized audience, notwithstanding a storm. The singing
of Mr. Gardner and Patti-Rosa received due appreciation. Original Jollities, 5th; Robert McWade, booked
for 1st, did not appear.

MAHANOY CITY.

Opera House (C. Metz, proprietor): One Hundred
Wives co. Nov. 27, to good business and entire satisfaction. Coming: Agnes Heradon, in Only a Farmer's
Daughter, 16th; Danites, 37th.
Item: Only a Farmer's Daughter will have a crowded
house, as everybody is waiting for it. Manager Metz is
negotiating for an appearance of Kate Claxton's Two
Orphans co. here some time this month.

ERIE.

Park Opera House (William J. Sell, manager): Ada Dyas and co. came Nov. 28, giving her specialty, An Unequal Match, to a large house. Robert McWade, in Rip Van Winkle (his own version) 30th, evening and matinee, to fair business. Haverly's Merry War co. 1st, to a good house; only fair satisfaction. Willie Edouin's Sparks 3d, to only fair business, owing to bad weather. Hyde and Behman's Comedy co. in Two Johns, 8th.

Academy of Music: Charles A. Gardner, in Karl, played to a crowded house Nov. 27. Audience well pleased.

POTTSVILLE.

Academy of Music (Milton Boone, manager): Herrmann, to a very small house, Nov. 27. Annie Pixley, in M'liss, ste-her third appearance here—to the largest house of the season. Hazel Kirke 8th.

York Opera House (Adams and Dale, managers): The advance sale of seats for the Emma Abbut Opera co., in the Bohemian Girl, for 4th, was the largest of the season. As a consequence there was a very large attendance of our best people.

ALLENTOWN. ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): Janauschek presented Marie Stuart Nov. 39. A large and appreciative audience was in attendance, and the performance gave the very best of satisfaction. The suport was axcellent. Harry Richmond and co. Nov. 30, to fair business. With the exception of Sweeny and Ryland, the Hibernian team, the Morello Bros. and Lew Davis, in his Chinese specialties, the co. is a failure. Hazel Kirke, by a Madison Square co., 12th.

Hazel Kirke, by a Madison Square co., 12th.

OIL CITY.

Grand Opera House (Wagner and Reis, managers):
Harry Meredith's Ranch to comb. drew fair house Nov.
38 and gave good satisfaction. Haverly's Mastodons
drew large audience 29th and gave-one of the best minstrel performances ever seen here. Anthony and Ellis
Uncle Tom drew fair house 1st; co. very bad.

Uncle Tom drew fair house 1st; co. very bad.

NEWCASTLE.

Opera House (R. M. Allen, manager): Ranch 10 was played to full house Nov. 29 and gave good satisfaction. Charley Shay's Quincuplexal had a poor house 30th. Anthony and Ellis' Uncle Tom's Cabin 2d; as usual, the play drew a packed house.

Items: The Patriot Spy, a drama written by a local writer, will be performed at this house 8th and 0th for the benefit of the Sons of Veterans.—Charley Shay's comb. went to pieces after performing here. Shay says he paid off all salaries and proposes to reorganize soon.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Annie Pixley, in Zara, Nov. 27, to a crowded house. Leavitt's Minstrels, 30th, to excellent business. Modjeska, 2d, to the best paying house so far this season; nearly every seat reserved. My Partner 7th.

SHENANDOAH.

Academy of Music (C. J. Ferguson, proprietor):
Strohl Family, musicians, Nov. 25, to good house.
Blitz's Minstrels 27th; very small house. William Harris' comb. 2d in One Hundred Wives. Large house.
Audience well pleased. Lillian Spencer appears 14th and Agnes Herndon 18th.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor):
Nov. 27, Joseph Proctor in Nick of the Woods to a fair audience. Modjeska in Frou-Frou 29th. Very large and appreciative audience. Modjeska was called before the curtain several times. Receipts, \$840.

RHODE ISLAND.

Bull's Opera House (Henry Bull, Jr., manager):
A party of bad actors came from New York Thanksgiving Day and gave two performances of Snowball, though A Happy Pair was also advertised to be given. Without exception it was the worst performance ever given in this city; Black Crook 13th; Haverly's Consolidated Minstrels 16th.

SOUTH CAROLINA.

Owens' Academy of Music (J. M. Barron,

The second secon

SPARTANBURG.
City Opera House (W. L. Johnson, manager): Tony
Denier's Humpty-Dumpty, Nov. 26, to good businesssno standing-room in gallery. Play ran smoothly and was
well received.

well received.

COLUMBIA.

Opera House (Eugene Cramer, manager): Tony Denier, Nov. 20, to a full house; show good. Thomas W. Keene was billed for 3d but failed to arrive, owing to an accident to the train, running from Athens to Augusta. Item: Companies coming South would do well to stop at this city, as the Legislature is in session, and quite a number of Southern people are here spending the Winter.

GREENVILLE.
Gilreath Opera House (Belton Gilreath, manager);
ohy Denier's Humpty Dumpty had very good house,

TENNESSEE.

TENNESSEE.

MEMPHIS.

Leubries' Theatre (Joseph Brooks, manager): The best attraction of the season came to us Nov. 27 in The Professor, from the Madison Square Theatre. Despite the rainy and disagreeable weather of the opening night, the house was well filled, and Gillette made such an immense hit that the theatre was packed on the two succeeding nights. We have not had such a delightful comedy here for some months, and Mr. Gillette, as the Professor, will be remembered for a long time, and he is always sure of a hearty reception whenever he returns. Of the supporting co. I can only say that every character was treated in an artistic manner. Dec. 6, three nights, Rice's Surprise Party.

NASHVILLE.

nights, Rice's Surprise Party.

Masonic Theatre (J. O. Milsom, manager): Sol Smith Russell, supported by fair co., appeared Nov. 28 and 29 to very good houses; but the performances were rather more abbreviated than usual in Edgewood Folks. The Professor, by the Madison Square Theatre co., 30th, stand 2d, with matinee latter date, proved to be one of most satisfactory entertainments given here this season. It drew full and fashionable audiences. Mr. Gillette, as the Professor, and Miss Jackson, as Daisy Brown, were charmingly original characters.

Opera House (H. P. Martin, acting manager)
Sol Smith Russell, supported by an excellent co., 27th to good audience. One of the best entertainments ever seen here. Will be heartily welcomed again next season.

COLUMBIA.

Grand Opera House (H. P. Seavey, manager): Attractions for the past week: C. B. Bishop, in Strictly Business; Ada Gray and Madison Square co., in Esmeralda; all gave perfect satisfaction, especially the first and last. Frank Paul and Joe Hart, the managers of these two companies, are thorough gentlemen and won favor with the local management and the people.

TEXAS.

HOUSTON.
Pillot's Opera House (J. E. Rielly, manager): Nov. 22 and 23, John E. Ince to good business. 24th and 25th, the. Hess English Opera co. to a most successful engagement; Old Shipmates 1st and 2d.
Item: Harry Mack and Miss Lisette Ellani, both of Fun in a Boarding School comb., were married in Columbus, Texas, Nov. 21.

Grand Opera House (A. Simon, proprietor and manager): Miss Eva Foy, Spiritualist, Nov. 23, to good house; Frank Mordaunt, in Old Shipmates, 28th; Stutz's Dramatic co., 29th.

UTAH.

SALT LAKE CITY.

Haverly's Salt Lake Theatre (Caine & Clawson, manager); Milton Nobles, in Phœnix, Nov. 21, Interviews, 22d; Man of the People, 23d; drew crowded houses, as he always does here. The Salt Lake Dramatic comb. will present Colleen Bawn, 3oth; Under the Gaslight, 3d.

Item: While here Milton Nobles purchased real estate, amounting to \$8,000.

VIRGINIA.

Theatre (W. T. Powell, manager): Madison Square Theatre co., in Esmeralda, drew large audiences, Nov. 28 and 29. The Wilbur Opera troupe filled out the week, producing Patience, The Mascotte and Olivette, to good business. Abbey's Uncle Tom's Cabin co., for four nights.

PETERSBURG.
Academy of Music (John B. Ege, manager): Madison juare Theatre co., in Esmeralda, Nov. 20, to a packed

Academy of Music (John B. Ege, manager): Madison Square Theatre co., in Esmeralda, Nov. 20, to a packed house.

Items: Manager Ege has made a decided improvement at the Academy in making an aisle through the centre of the rows of seats on either side of the first floor, under the gallery, rendering it more convenient to the public. The Esmeralda Troupe distributed very pretty souvenirs to the ladies in the audience.

pretty souvenirs to the ladies in the audience.

NORFOLK.

Academy of Music (H. D. Van Wyck, proprietor):
Madison Square Esmeralda, Nov. 27, to the largest business ever done in this house. The Wilbur Opera co., in Olivette and The Mascotte, 28th and 29th, to fair business. Coming: Tony Denier's Humpty Dumpty, 11th; Carrie Swaine, 12th and 13th; Abbey's Uncle Tom's Cabin, 25th, 26th and 29th.

Item: Our people are eager for the "legitimate." Cannot The Mirror bring the fact before the profession? We have had so much of comic opera, low comedy, etc., that we have grown weary in their enjoyment.—The Landagark will make it hot for Uncle Tommers coming this way. It denounces U. T. C. as an insult to the South.

DANVILLE.

Opera House (J. E. Catlin, manager): Janauschek appears in Mother and Son, 7th; J. H. Wallick, in Jesse James, the Bandit King, 12th; Calender's Minstrels, 14th; Marion Elmore, 18th.

WEST VIRGINIA.

WHEELING.
Opera House (F. Riester, manager): Johann Strauss'
Merry War was presented by Thalia Theatre co., of New
York, to a good audience, Nov. 98. Minnie Palmer, in
My Sweetheart, 29th and 30th, with matinee, to the
largest audience ever assembled in the house. Roland
Reed, in Cheek, 11th; Squatter Sovereignty, 12th; Anthony and Ellis' Uncle Tom's Cabin, 15th and 16th.

WISCONSIN.

MILWAUKEE.

Academy of Music (Harry Deakin, manager): Pat
Rooney's comb., Nov. 27, 28, 20, to good business. Firstclass variety entertainment; hilarious sketches. John
Dillon in States Attorney, 30th; big business. The piece
is very flabby; fair co. Billy Rice's Minstrels 1st, 2d,
3d, opened to good house. Geistinger 1tth, week.
Grand Opera House (R. L. Marsh, manager): Maffitt'
and Bartholomew's Pantomine, Nov. 27, week, to fair
business, with Flick and Flock. 'Tis the poorest attempt
at pantomine ever seen here; everything seemed dull
and heavy. The ballet consisted of two antiquated females who might have escaped the ark. The Royal
Marsionettes, by the Middleton Brothers, were amusing.
Schrode Brothers are splendid acrobats. Rose Eytinge
7th, 8th, 9th. Mr. Marsh has inaugurated Sunday matinees, giving comic operas in German, 'They are ably

presented by a capable co., and the opening roth with Fatinitza drew a packed house.

JANESVILLE.

Myers' Opera House (C. E. Mosely, manager):
Minnie Foster's Uncle Tom co., Nev. 30, two performances to fair business. Thatcher, Primrose and West Minstrels have cancelled 16th. William Stafford

MADISON Opera House (George Burroughs, proprietor): John Dillon in States Attorney Nov. 25. The play is one calculated to bring out Dillon's fun-making to its utmost, he being a great favorite in this city, and he was greated by a full house. The Walters Dramaric co. have in Mr. Dillon a strong card for the West. The co. is fair. Donavin's Original Tennesseeans came 28th to a good house, giving the best of satisfaction.

house, giving the best of satisfaction.

EAU CLAIRE.

Music Hall (C. B. Walworth, manager): Rose Eytinge came Nov. 28, in Princess of Paris, to packed house. Booked: Leavitt's Minstrels oth; Thatcher, Primrose and West, 14th; Frank Goldy's Big Four, 15th; Swedish Lady Quartete, 21st and 22d; McCready, 23d and 25th.

Opera House (Gus Frank, manager): G. W. Hall, with the Fat Woman, Caucasian Girl, Educated Hog and other side-show attractions, together with two or three poor singers, a would-be tight-rope walker and a very poor orchestra, opened a three nights' engagement Nov. 29 to small house. Minnie Foster's U. T. C. 2d to usual U. T. crowd.

LA CROSSE.

La Crosse Opera House (Howard Cramer, manager):
Rose Eytinge, in Princess of Paris, Nov. 25; good house.
The Harris Comedy co. appeared in Mrs. Partington to a large audience 30th. Thatcher, Primrose and West's Minstrels appear 7th.

CANADA.

City Hall (Frederick Bryton, lessee and manager):
The Shaughraun, Nov. 23, was greeted with a full house,
as is always the case when Mr. Bryton's name is down in
the bills. The Geneva Cross 27th. Next week, the Big
Four comb. will probably have full houses, as there has
been a dearth of minstrels here of late.

Item: A large and handsome opera house is in course
of erection here, which will, no doubt, be ready for occupancy by Feb. 1 next. If the intentions of the owners
are realized, it will attract a large share of public patronage.

OTTAWA.

Grand Opera House (John Ferguson, manager): Fisk
Jubilee Singers Nov. 28, 20, to good houses. This band
of colored artists give a refined and enjoyable entertainment.

ment.
Iten: THE MIRROR had better pull up stakes. The great Jumbo Davis inveighs against it. The mighty Jumbo!

Jumbo!

TORONTO.

Grand Opera House (O. B. Sheppard, manager):
The Strakosch Opera co. for their re-engagement, Nov. 27 and 28, repeated Fra Diavolo and Carmen, to good business; Prof. Richardson's Art Entertainment, 20th, 18t and 2d, to full houses. Next week Haverly's Merry War co.

Royal Opera House (J. C. Conner, manager): Closed week of Nov. 27; week of 4th, Chas. A. Gardner's Karl co., and week of 11th, Joseph J. Dowling, in Nobody's Claim.

Claim.

Items: The concerts given by Dr. Damrosch and his orchestra at Horticultural Gardens Pavilion, 1st and 2d, brought out large and appreciative audiences. They were a rare musical treat and nothing approaching them in artistic excellence has been presented here before.—
The manager of Litta Concert Tour is in the city arranging for the co's, appearance here at an early date.

DATES AHEAD.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ABBOTT ENGLISH OPERA CO.: Wilkesbarre, Pa., 7; Scranton, 8; Newark, N. J., 9; Brooklyn, 11, week.

ADA DYAS' STANDARD COMEDY CO.: Harlem, 4, week.

ADA DYAS' STANDARD COMEDY CO.: Harlem, 4, week.

ABBEY'S UNCLE TOM CO.: Richmond, Va., 6, 7, 8, 9; Staunton, 11; Lynchburg, 12, 13; Danville, 14; Greensboro, 15; Raleigh, 16.

ANNIE PIXLEY (M'Isss): Oil City, Pa., 7; Jamestown, N. Y., 8; Bradford, Pa., 9; Buffalo, 11, week; Hamilton, Ont., 18; London, 19, 30; Detroit, 21, 22, 23; Chicago, 25, two weeks; Grand Rapids, Mich., Jan. 8.

ADAMS' PANTOMIME CO.: New Albany, Ind., 7; Lexington, 8, 9; Dayton, O., 11; Xenia, 12; Delaware, 13; Springfield, 14; Columbus, 15, 16.

ALDRICH AND PARSLOE (My Partner): Lancaster, Pa., 7; Harrisburg, 8; Johnstown, 9; Pittsburg, 11, week; Jamestown, N. Y., 18; Bradford, Pa., 19; Olean, N.Y., 20; Aurora, 21; Williamsport, Pa., 22; York, 23; Baltimore, 25, week.

Anthony and Ellis' U. T. C. No. 1: Pueblo, Col., 7, 8; Cold Spring, 9; Boulder, 11, 12; Ft. Collins, 13, 14; Cheyenne, 15, 16; Greeley, 18; Longmont, 19; Golden, 20; Central, 21; Georgetown, 22.

ANTHONY AND ELLIS' U. T. C. No. 2: Pittsburg, 4, week; E. Liverpool, O., 11; Greensburg, Pa., 12; Connellsville, 13; Steubenville, 0., 14; Wheeling, W.Y., 15, 16.

BARTLEY CAMPBELL'S WHITE SLAVE NO. 1: Rochester, 7, 8, 9. Buffalo, 11, week; Cleveland, 25, week.

Barker Campbell's WHITE SLAVE NO. 1: Rochester, 7, 8, 9. Buffalo, 11, week; Barker Amb Farkon: Williamsburg, 11, week.

Barker McAuley: Buffalo, N.Y., 7, 8, 9; Batawia, 11; Dunkirk, 12; Youngstown, O., 13; Pittsburg, 14, 15, 16; Newark, N. J., 18, 19, 20; New Brunswick, 21; Paterson, 22.

BAUM'S MAID OF ARRAN CO.: St. Louis 17, week.

BARRY MG DIE Sunding Marker, 15, 16.

BOSTON THEATER CO., YOUND: Marchester, N. H., 78.

BUCHANAN DRAMATIC CO.: Faribault, Minn., 4, week.

BOSTON THEATER CO., YOUND: Marchester, N. H., 76.

CALLEND

ton, 11; Goldsboro, 12; Raleigh, 13; Danville, Va., 14; Lynchburg, 15, 16.
COLLIER'S LIGHTS O' LONDON, A: Indianapolis, 4, week.
COLLIER'S LIGHTS O' LONDON, No. 1: Joliet, Ill., 6, 7; Ottawa, 8, 9; Peoria, 11, 12; Springfield, 13, 14; Keokuk, Ia., 15, 16; Davenport, 18, 19; Dubuque, 20, 21; Rockland, 22, 23; St. Paul, 25, week; Minneapolis, Jan. 1,

land, 22, 23; St. Paul, 25, week; Minneapolis, Jan. 1, week.

CHARLOTTE THOMPSON: Bloomington, Ill., 7; Danville, 8; Cincinnati, 11, week; Philadelphia, 18, week; Wilmington, Del., 25, Lancaster, Pa., 26; Harrisburg, 28; Richmond, Va., 29, 30.

C. B. Bishor (Strictly Business): Muncie, Ind., 7; Lima, O., 8; Pickaway, 9; Newark, 11; Columbus, 12, 13; Delaware, 14; Springfield, 16; Indianapolis, 18, 19, 20; Logansport, 21; Peoria, Ill., 22; Hannibal, Mo., 23.

C. A. GARDMER'S KARL CO.: Toronto, Cam., 4, week; Brantford, 11; Hamilton, 12, 13; St. Thomas, 14; London, 15; Chatham, 16; Detroit, 18, week.

CARRIE SWAIN (Cad the Tomboy): Montgomery, Ala., 6, 7; Atlanta, Ga., 8, 9; Lynchburg, Va., 11; Norfolk, 12, 13; Richmond, 14, 15.

CHANFRAUS: Zanesville, O., 7; Columbus, 8, 9.

C. L. DAVIS. Port Huron, Mich., 7; Lapeer, 8; Flint, 9; Big Rapids, 11.

DEN THOMPSON: Lockport, N. Y., 11; Syracuse, 12, 13; Poughkeepsie, 14; Rondout, 15; Newburg, 16; N. Y. City, 18, two weeks.

DAVENE'S ALLIED ATTRACTIONS: Philadelphia, 11, week.

week. Ensign Comedy Co. (Rooms for Rent): Williamsburg, A, week.
EQUINE PARADOX: Hartford, Ct.. 11, week.
EUGRINE LEGRAND: Boston, 11, week.
EIGHBERG QUARTETTE (Concert Co.): Newburyport,
Mass., 7, lapse; Wellesley, 11, So. Hadley, 12; Worces-

ter, 13.
FAY TEMPLETON OPERA Co.: Piqua, O., 7, Columbus

FAV TEMPLETON OPERA Co.: Piqua, O., 7, Columbus 8, 9.

FRANK MAYO: Austin, Tex., 6, 7, 8; Brenham, 9; Galveston, 11, 12, 13; San Antonio, 14, 15, 16; New Orleans, 19, week.

FRANK MORDAUNT (Old Shipmates): New Orleans, 3, week; Montgomery, Ala., 11, 12; Columbus, Ga., 13; Atlanta, 14, 15; Chattanooga, Tenn., 16; Knoxville, 17-F. B. WARDE: Gainesville, Tex., 7; Denison, 8; Brenham, 9; Sherman, 11, 12; Dallas, 13, 14, Waco, 15, 16.

FORD'S COMIC OPERA Co.: San Antonio, Tex., 7, 8, 9; Austin, 11, 12, Brenham, 13; Houston, 14, 15, 16; New Orleans, 18, two weeks.

GEORGE S. KNIGHT: Boston, 4, week; Salem, 11; Lowell, 12; Fitchburg, 13; Holyoke, 14; Springfield, 15; Pittsfield, 16.

GOODWIN AND THORNE'S BLACK FLAG: Cleveland, O., 4, week; Detroit, 11, week: Indianapolis, 18, week; Chicago, 25, two weeks; N. Y. City, Jan. 8, six weeks.

weeks.

GORMA'S CHURCH CHOIR Co.: Dayton, O., 7; Circleville, 8; Jamestown, N. Y., 9; Erie, Pa., 11; Buffalo, 12, 13, 14:

GEISTINGER: Cleveland, O., Dec. 4, week, Milwaukeef, 11, week.

GUS WILLIAMS (One of the Finest): Brooklyn, 11, week.

HARRIS' TRIPLE SENSATION: Columbus, O., 7; Springfield, 8; Delaware, 9.

HERNE'S HEARTS OF OAK: Galveston, Tex., 7, 8; New Orleans, 17, week
Howorth's HISERRICA: Chicopee, Mass., 9; Indian Orchard, 10; Florence 11; Thompsonville, Ct., 12; New Britain, 13; New Hartford, 14; Torrington, 15; Naugatuck, 16; Ansonia, 18; Birmingham, 19; Portchester, N. Y., 20.

HARRY RICHMOND Co.: Washington, 4, week; Harrisburg, Pa., 11; Lancaster, 12; Williamsport, 13; Waverly, N. J., 14; Columbia, Pa., 15; Hornellsville, N. Y., 16, Buffalo, 18, week.

Hyde AND BEHMAN'S Co.: Youngstown, O., 7; Erie, Pa., 8; Dunkirk, N. Y., 9; Pittsburg, 11, week; Brooklyn, 18, week.

HYDE AND BEHMAN'S CO.: Youngstown, O., 7; Erie, Pa., 8; Dunkirk, N. Y., 9; Pittsburg, 11, week; Brooklyn, 13, week.

HAVERLY'S MASTODONS: Albany, 8, 9; Harlem, 11, week; Holyoke, Mass., 18; Springfield, 19; Hartford, 20; Willimantic, 21; Waterbury, 22; Meriden, 23.

HERRMANN: Albany, 7, 8, 9; Rochester, 14, 15, 16; Williamsburg, 18, week.

HARRISONS (Alice and Louis): Cleveland, 11, week; Buffalo, 18, 19, 20; Toronto, 21, 22, 23; Detroit, 24, 25, 26: Indianapolis, Jan, 1, 2, 3.

HERRERT DRAMATIC CO.: Sandwich, Ill., 7, 8, 9; Mendota, 11, 12, 13; La Salle, 14, 15, 16.

HARRY MINER'S COMEDY COME, N. Y. City, 4, week; Newark, 11, week; N. Y. City, 18, week.

HAVERLY'S MERRY WAR CO.: Toronto, 4, week; Montreal, 11, week.

HAVERLY'S MERRY WAR CO.: Toronto, 4, week; Montreal, 11, week.

HANLONS: Washington, 4, week; Philadelphia. 21, two
weeks; Paterson, N. J., 25, 26; Trenton, 27, 28; Newark, 29, 30.

HAVLIN'S FOGG'S FERRY CO.: Celina, O., 7; Van Wert,
8; Defiance, 9.

HANLEY'S SQUATTER SOVEREIGNTY Co.: Baltimore, 4,

HANLEY'S SQUATTER SOVEREIGNTY Co.: Baltimore, 4, week.

J. K. EMMET: Philadelphia, 4, week; rest two weeks; Baltimore, 25, week; N. Y. City, Jan. 1, six weeks.

JOSEPH JEPPERSON: Philadelphia, Dec. 4, week; Washington, 11, week; Louisville, 18, 10, 20; Indianapolis, 21, 22, 23; St. Louis, 25, week; Nashville, Jan. 1; Atlanta, Ga.; 2, 3; Rome, 4; Selma, Ala., 5; Montgomery, 6; New Orleans, 8, week.

JANAUSCHEK: Danville; Va., 7; Charlotte, N. C.. 8; Columbia, S. C., 9; Savannah, Ga., 11; Macon, 12; Atlanta, 14; Selma, Ala., 14; Mobile, 13, 16.

JAMES O'NEILL: Cincinnati, 4, week; Louisville, 11, 12, 13; Indianapolis, 14, 15, 16; Urbana, O., 18; Akron, 20; Canton, 21; Youngstown, 22; Newcastle, Pa., 23; Pittsburg, 25, week.

JOSEPH MURPHY: Cincinnati, 4, week; Columbus, O., 13, 12; Zanesville, 13; Sandushy, 14; Toledo, 15, 16; Chicago, 18, two weeks.

JONN T. RAYMOND: St. Joe, Mo., 6, 7; Omaha, 8; Chicago, 11.

JOHN T. RAYMOND: St. Jow. Cago, 11.

JOHN McCullough: New York City, Nov. 13, four weeks; Amsterdam, N. Y., Dec, 11; Troy, 12, 13; Albany, 14, 15, 16; SpringfieldMass., 18; Woonsocket, R. I., 19; Waterbury, Ct., 20; Hartford, 21, New Haven, 22; Philadelphia, 25, two weeks; Brooklyn, Jan. 8, week.

JOSEPH PROCTOR: Columbus, O., 7; Springfield, 8; Delaware, 9; Cincinnati, 11, week.
JOSEPH DOWLING: Buffalo, 4, week; Toronto, 11, week.
JONN E. INCE: Dallas, Tex., 7, 8; Terrell, 9; Mineoia,
11; Greenville, 12; Texarkana, 13; Little Rock, 14; Memphis, 15, 16; Nashville, 18; Hopkinsville, Kv., 20: Indianapolis, 21, 22; Chicago, 24, week.
J.Z. Little's World Co: Chicago 4, four weeks.
JAY RIAL'S UNCLE TOM. Co: San Francisco, Nov. 2two weeks.

two weeks.

KATHERINE ROGERS: Cedar Rapids, Ia., 6, 7; Ottumwa, 8; Oskaloosa, 9; Council Bluffs, 11; Des Moines, 12, 13, 14; St. Joe, Mo., 15, 16.

KATHE CLANTON: Detroit, 6, 7, 8, 9; Dunkirk, N. Y., 11; gap; N. Y., City, 18, week, rest; N. Y. City, 25, two weeks.

gap; N. Y., City, 18, week, rest; N. Y. City, 25, two weeks.

KRNDALL COMB.: Schuyler, 7, 8, 9; Fremont, 11, week.

KRNDALL COMD THE WORLD: Indianapolis, 4, week; Cincinnati, 11, week; Columbus, O., 18, week; Washington, 25, week.

KATIE PUTNAM: San Francisco, 11, two weeks.

KIRALFYS' BLACK CROOK No. 2. Marshalltown, Ia., 6; Des Moines, 7, 8; Ottumwa, 9; Keokuk, 11; Burlington 12; Quincy, Ill., 43, 14; Decatur, 16.

KELLOGG-BRIGNOLI CONCRET CO: St. Louis, 11; Mattoon, Ill., 12; Vincennes, Ind., 13; Evansville, 14; Terre Haute, 15; Crawfordsville, 16; Indianapolis, 18; Richmond, 19; Cincinnati, 20; Louisville, 21; Clarksville, Tenn., 22.

mond, 19; Cincinnati, 20, Tenn., 22.
Tenn., 22.
LA BELLE RUSSE (Jeffreys-Lewis): St. Louis, 4, week
LAWRENCE BARRETT: Boston, 4, two weeks; N. Y. City,

Dbiladelphia, 4, week; 18, week, LEAVITT-PASTOR VARIETY COMB.: Philadelphia, 4, week;

Baltimore, 11, week;
Baltimore, 11, week;
LEAVITT'S ALL-STAR SPECIALTY Co.: Denver, 4, week;
Cheyenne, 11; Ogden, 13; Salt Lake, 14, 15, 16.
LEAVITT'S GIGANTEAN MINSTRELS: Keokuk, Ia., 7
Quincy, Ill., 8; Springfield, 9; St. Louis, 11, week.

LEAVITT'S GIGANTEAN MINSTRELS: Reokuk, 1a., 77
Quincy, Ill., 8; Springfield, 9; St. Louis, 11, week.

LEAVITT'S RENTZ-SANTLEY CO.: Louisville, 4, week;
Terre Haute, Ind., 11; Lafayette, 12; Logansport, 13;
Fort Wayne, 14; Richmond, 15; Dayton, O., 16.

LINGARDS: So. Norwalk, Ct., 7; New Haven, 8, 9; Brooklyn, 11, week; Newark, N. J., 18, 19; Orange, 20; New
Britain, Ct., 21; Norwalk, 22; Willimantic, 23; Providence, 25, week.
LOTTA: N. Y. City, 4, four weeks.

LIZZIE MAY ULMER (Danitea): Mt. Holly, N. J., 7; Millville, 8; Burlington, 9; Woodbury, 11; Salem, 12; Wilmington, Del., 13; Newcastle, 14; Chester, Pa., 15;
Lancaster, 16.

LILLIAN CLEVES: Philadelphia, 11, week.

MARGARET MATHER: Baltimore, 4, week; Washington,
11, week; Brooklyn, 18, week.

MAGGIE MITCHELL: Buffalo, 4, week; Cleveland, 41,
week; Pittsburg, 18, week; Cincinnati, 25, two weeks.

MARY ANDERSON: Pittsburg, 4, week; Philadelphia, 11,
two weeks; rest Christmas week.

MCKEE RANKIN: N. Y. City, 4, two weeks, open; Philadelphia, 25, two weeks; Boston, Jan. 8, two weeks.

MILTON NOBLES: San Francisco, 4.

MINNIE MADDERN: Oswego, N. Y., 7; Syracuse, 8, 9; Albany, 11, 12, 13; Troy, 14, 15, 16; Boston, 18, week;
Hartford, Ct., 25; Springfield, Mass., 26; Willimantic,

MINNIE MADDERN: Oswego, N.Y., 7; Syracuse, 8, 9; Albany, 11, 12, 13; Troy, 14, 15, 16; Boston, 18, week; Hartford, Ct., 25; Springfield, Mass., 26; Williamatic, Ct., 27; Providence, 28, 29, 30; Williamsburg, Jan. 1, week.

Mrs. Langtry: Boston, 4, two weeks; Philadelphia, 18, week; Brooklyn, 25, week; Chicago, Jan. 1, two weeks; St. Louis, 15, week; Memphis, 22, 23; Atlanta, Ga., 24, 25; New Orleans, 29, week; Nashville, Feb. 6; Louisville, 8, 9, 10; Chicinnati, 12, week.

Miln-Burleigh Co: Topeka, Kas., 6, 7; Kansas City, Mo., 8, 9; Atchison, 11; Omaha, 12, 13; Ottumwa, Ia., 14; Keokuk, 15, 16.

MITCHELL'S PLEASURE PARTY: N. Y. City, 11, week; lapse; Rochester, 25, 26, 27; Buffalo, 28, 29, 30.

Mr. AND Mrs. W. J. FLORENCE: N. Y. City, 11, week; Brooklyn, 18, week.

Mankind Co: Brooklyn, 4, week; Williamsburg, 11, week.

MANKIND Co.: Brooklyn, 4, week; Williamsburg, 11, week.

MARION, ELMORE (Chispa): Charleston, S. C... 11, 12, 13;
Columbia, 14; lapse; Danville, Va.,—10; Lynchburg,
20; Richmond, 22, 23; Hagerstown, Md., 25; Cumberland, 26.

MANCHESTER AND JENNINGS Co.: Baltimore, 4, week.
MAY WHEELER: Newton, Kas., 7, 8, 0; Emporia, 11, week.
M. B. Curtis (Sam'l of Posen): N. Y. City, 4, two
weeks; Boston, 18, week; N. Y. City, 11, two
weeks.

weeks.

MAPFITT AND BARTHOLOMEW PANTOMIME Co.: Kalamazoo, Mich., 7, 8.

MESTAYER'S TOURISTS: Waterbury, Ct., 7; Midletown, 8; New Haven, 9; Trenton, N. J., 11; Wilmington, Del., 11; Norristown, Pa., 13; Pottsville, 14; Reading, 15; Harrisburg, 16.

MADISON SQUARE (Emeralda; C. A. Schroeder, mgr.): Bellefontaine, O., 7; Sidney, 8; Greenville, 9; Troy, 11; Piqua, 12; Lima, 13; Celma, 14; Racine, Wis., 15, 16.

16. MADISON SQUARE (Professor; W. H. Bishop, mgr.): Danbury, Ct.; y; So. Norwalk, 8; Winsted, 9; Ansonia, 11; New London, 12; Norwich, 13; Willimantic, 14; Woonsocket, R. I., 13; Milford, Mass., 16. MADISON SQUARE (Hazel Kirke; E. M. Roberts, mgr.): Brooklyn, 4, week; Wilmington, Del., 11; Trenton, N. J., 12; New Brunswick, 13 Orange, 14; Newark, 15, 16.

16.
MADISON SQUARE (Esmeralda; H. Rockwood, mgr.):
Montgomery, Ala., 7, 8; Mobile, 9; New Orleans, 11,
week.
MADISON SQUARE (Esmeralda; C. A. Haslam, mgr.):
Cairo, Ill., 7; Little Rock, Ark., 8, 9; Shreveport, La.,
11, 12; Marshall, Tex., 13; Palestine, 14; Galveston, 15,
16.

11, 12; Marshall, Tex., 13; Palestine, 14; Galveston, 15, 16.

MADISON SQUARE (Hazel Kirke; F. L. Bixby, mgr.): Reading, Pa., 2; Pottsville, 8; Mauch Chunk, 9; Bethlehem, 11; Allentown, 12; Scranton, 13; Wilkesbarre, 14; Easton, 15; Pittston, 16.

MADISON SQUARE (Hazel Kirke; A. Bouvier, mgr.): Glen's Falls, N. Y., 7; Whitehall, 8; Rutland, Vt., 9; Montpelier, 21; Bellows Falls, 12; Keene, N. H., 13; Minsdale, 14; Northampton, Mass., 13; Florence, 16.

MADISON SQUARE (Professor; C. McGeachy, mgr.): Evansville, Ind., 7; Terre Haute, 8; Ft. Wayne, 9; Rockford, Ill., 12; Dubuque, Ia., 12; Davenport, 13; Rock Island, Ill., 14; Des Moines, Ia., 15; Omaha, Neb., 16.

MADISON SQUARE (Hazel-Kirke and Esmeralda; J. H. Hart, mgr.): Albany, Ga., 7; Americus, 8; Macon, 9; Brunswick, 11; Gainesville, Fla., 12; Osceola, 13; Palatka, 14; Jacksonville, 15, 16.

NACK ROBERTS HUMPTY DUMPTY: Boston, 4, week; Fitchburg, Mass., 11; Keene, N. H., 12; Holyoke, Mass., 13; Springfield, 14; Norwich, Ct., 15; New Haven, 16; N. Y. City, 18, week; Philadelphia, 25, week, Baltimore, Jan. 1, week.

ONLY A FARMER'S DAUGHTER (Agnes Herndon): Baltimore, 4, week.

more, 4, week.
OLIVER DOUD BYRON: Chicago, Dec. 4, two weeks.
ROBSON AND CRANE: N. Y. City. 11, two weeks; Philadelphia, 25.

waukee, 11, 12, 13.
STANLEY'S ALLIED SHOWS: Cincinnati, 4, week; Cleveland, 11, week; Chicago, 18, week.
STANDARD UNCLE TOM Co.: Cohoes, N. Y., 72. Lan-

singburg, 8.

TAKEN FROM LIFE CO.: Philadelphia, Nov. 27, three weeks; N. Y. City, 18, three weeks.

T. W. KEENE: Charleston, S. C., 7, 8, 9; Baltimore, 11,

Week.
THATCHER, PRIMROSE AND WEST'S MINSTRELS: Lacrosse, Wis., 7; St. Paul, Minn., 8, 9; Minneapolis,

Crosse, Wis., 7; St. Paul, Minn., 8, 9; Minneapolis, 11, 12.
THE GIRP TMAT. I. LOYE Co.: Vincennes, Ind., 8; Greencastle, 9; St. Louis, 11, week. Vokes Family: Williamsburg, N. Y., 4, week; Harlem, 11, week; Brooklyn, 18, week.
W. J. SCANLAN (Friend and Foe): Montreal, 11, week. Williams Stafforn: Aurora, Ill., 7; Milwaukee, Wis., 8, 9, 10; Janesville, 11; Beloit, 12; Rockland, Ill., 13, 14; Dubque, Ia., 15, 16; Clinton, 18; Des Moines, 19, 50; Council Bluffs, 21, 22; Lincoln, Neb., 23; Nebraska City, 25; Topeka, 26, 27.
Whiteley's Topeka, 26, 27.
Whiteley's Hidden Hand Co.: Jefferson, Tex., 7; Shreveport, La., 8, 9; Marshall, Tex., 11; Longview, 12; Terrell, 13; Dallas, 15, 16.
Whiteley's Dramatic Co.: Clinton, Ia., 4, week; Des Moines, 11 week.
Waldron's M'Liss Comb.: Logansport, Ind., 6, 7, 8; Kokomo, 9, 10; Muncie, 11; Richmond, 12; Cambridge City, 13.
Whand Opera Co.: Lexington, Ky., 6, 7, 8; Frankfort,

Kokomo, 9, 10; Munice, 11, 11, 12, 12, 13, 14, 15, 15, 15, 16, 17, 18; Frankfort, 0; Springfield, O., 11; Bellefontaine, 12; Urbana, 13; Dayton, 14, 13; Chillicothe, 16; Columbus, 18, 20; Cincinnati, 25, week.
Wyndham Comedy Co.: Chicago, 4, two weeks; St. Paul, 18, week; Minneapotis, 25, 26, 27; Milwaukee, 28, 20, 20, 20; Milwaukee, 28, 20; Milwaukee, 20; Milwaukee, 20; Milwaukee, 20; Milwaukee, 20; Milwaukee, 20; Milwaukee, 20; Mil

Paul, 18, week; animeapons, 25, 30, 37; shawakee, 20, 29, 30.

Wentworth's Jollities: Franklin, Pa., 7; Greenville, 8; Sharon, 9; Newcastle, 10; Warren, O., 12; Ashtabula, 13; Weerville, 14; Youngstown, 15; Akron, 16, Warre's Union Square Co.: Wyandotte, Kan., 11, week; Lawrence, 18, week; Leavenworth, 25, week

What an Old Actress Says.

The word "magnetism" is often used in reference to players, and the erroneous idea gains credence that solely on account of their oftentimes possessing this magical power they are entitled to style themselves great "artists." A great mistake to make. Why, all the magnetism in the world will not teach you to cross the stage as it should be done, to make your exits properly, or to even simply face the audience. How many pretty women of society there are who exercise a wonderful fascination over those who come in contact with them, simply because they are delightfully charming-in a drawing-room. But place them upon the stage, and they immediately become hors de combat, as it were. A ballet-girl would be able to carry herself in better style before the footlights than this lady of fashion, despite her superior breeding and great magnetic power.

You may think I do not believe in magnetic influences,-this je në sais quoi. There you are wrong; for I do, most assuredly. But if young aspirants to the theatrical profession expect to make their mark, talent and perseverance will help them to reach the desired goal, while the mere possession of magnetism alone might leave them to hoof it in more ways than one to the end of their days. It is only in rare instances that dramatic talent and this delightful power of fascination are combined. Joseph Jefferson possesses it in no small desame piece again and again, year after year.

There are a great many people—outside of the profession of course-who think playacting is a very easy way of earning a living, and that it is also the most simple thing in the world for any one just to walk on and off the stage, performing the duties of an extra. Let me tell them that there is no harderworked profession than ours, and that it is a decidedly difficult thing even to stand quietly upon the stage. An amateur has always a distressing consciousness of being all arms and legs-which he or she generally shows by shifting from one foot to the other as if undecided which would afford the best support; and if a line falls to them to speak, it is painful to witness the spasmodic jerks of their gesticulating arms. Genuine players give no thought to their person while upon the stage; consequently they are perfectly at their ease.

I myself never knew what stage-fright meant, for the reason that I was perfectly au fait with most of the routine of stage business at a very early age. My nursery was the theatre, my playthings stage-props. A very popular actress once told me that the first time she stepped upon the stage in a speaking part she was, to use her own words, "literally struck dumb."

"My dear," said she, "I don't think if the management had offered me fifty dollars extra sojourn in America?"

I could have gotten out a word." "What did you do?" I asked.

as if glued to the spot, until an old country- bey has been offered the new opera house man who sat right down in front of the pit (it which is now being built, and he has the matwas in England this happened) exclaimed energetically :

"'Lor' love ye, lass! Doan't ye be frightened. His Worshup the Mayor has the kind company. As for me, I would be delighted. I heart fur ye; he's the friend of the play-actor, he is.'

"The old farmer imagined that my speechlessness was caused by the fact of the Mayor's presence, when in my fright I had totally for- myself. Well! we shall see. We go to Chicago gotten he was in the house. There was a general laugh, in which I heartily joined; the old fellow quietly remarking as he took his there, for I have heard so much of the glorious

"Ye can laugh, mates, but when I see a lass in a tight place, I'm a-going to help her out on't'. And he did; for when the deafening applause which followed his kindly words had subsided, I had found my tongue.'

Some of our best players have failed at first. It is not always those who succeed at once who wear the laurel at the end. Never let a failure discourage you, my young friends; let it only be a greater incentive to do better-your very best, and you will win at last. No one ever yet really tried for anything in the right way but that they succeeded in doing well; take my word for it. But remember, it is not always the most pleasant path that leads to the summit of fame.

My counsel is for a young actress to join a travelling company. She will doubtless have to rough it at times-if she is not occasionally left on the road to get back home the best way she can. Also, the ghost may not always walk. If she gets her board and at the end of the season has her wardrobe intact, she may consider herself fortunate; but the experience she gains will counter-balance all this, and that is of more value to her than money in her novitiate. The leading lady is constantly leaving (provided she is not the manageress), on account of the non-pedestrianism of the ghost; consequently the young actress is often called upon to fill her place until another one can be enveigled into joining the company. If this young actress remained in the city, how long would it be, I wonder, before she got a chance to play a leading rôle? She might wait years. I know of an instance where a manager advised a young amateur to join just such a company, telling her exactly how it would be. The lady followed his advice, and the year after was able to command a salary of sixty dollars a week.

I was talking with an old actor the other day. "Ah!" said he, "the profession is not what it used to be. Too much of this star business. We used to have a few good ones-yes, and they amounted to something; but nowadays every mountebank, if he gets one round, immediately wants his name put in the bills in larger type, and the following season is out starring in a piece of his own. It is ruining the profession -just ruining it! It is enough to make an actor of reputation quit the stage forever." At which concluding words Mr. B-, with an air of offended dignity, buttoned his coat across the broad expanse of his portly figure.

"It would be a pity, don't you think," I answered, "to deprive the stage of real talent on account of these mushrooms? Their days of starship are short at the best. Like sky-rockets, they go up with a whirr and a flash and come down but the stick they started on."

The public is quick to discern the false from the genuine, and it desires to have all it pays for. It is not, if I can judge by recent out-oftown prints, quite so generous toward a wouldbe famous actress as the young fellow in love with a pretty circus-rider, who, on a friend remarking, "Suppose, Harry, Miss - [the lady rider] should break her legs?" quietly replied: "Hang it! Then I'd marry her without them !" PEG WOFFINGTON.

A Chat With Mme. Nilsson.

"Is it not like Sweden?" exclaimed Madame Nilsson as she entered her parlor at the Victoria Hotel on Monday and looked out on the sunshine and the snow. Then she greeted THE MIRROR reporter in her usual lady-like man-

"When I arrived here I was somewhat nervous over the reception I would receive. There were so many foreign artists here, and I had already been here three times-in 1870, 1873 and 1874-that I feared the public thought I had come once too often. I am happy to say that in Boston, Philadelphia and Baltimore I was received by very large audiences, and my success has been great, not only in an artistic, but in a financial sense. This is my farewell tour in America, for when I return to Europe I will never again cross the Atlantic; for," and Mme. Nilsson drew her face into a dismal look, "I am a poor seaman. 'I feel that I need rest, having been on the stage since 1864. Of course, after my marriage I did not accept lengthy engagements; but still continued to appear in public; and I feel that now I have won the right to take a rest."

"Will you appear in London on your return to Europe?"

"I cannot tell yet. I have many offers of engagements; but there is only one theatre open for Italian opera-the Covent Gardensince Mr. Gye and Colonel Mapleson consolidated their forces. I have always sung at Her Majesty's, and I cannot say how I will like another theatre; consequently I hesitate."

"Will you not appear in opera during your

"My engagement is for concert only; but there is just a faint chance that I may appear "Do!" answered she; "why, I stood there, in opera before I leave the country. Mr. Abter under consideration. If he accepts, then I will appear in opera there; for Mr. Abbey is a thorough manager and will engage an excellent would throw up all my other engagements and remain here. How pleasant it would be to spend the Summer in America. Then I could visit all the prominent places and see them for to sing on Saturday night, and then direct to San Francisco. I am very glad I am going

climate of California."

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See local, page 16, Midsummer Number, 1882

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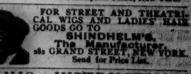
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ON THE LILY'S SPAT WITH LABBY.

The next best thing to cleverness in man or woman is the ability to estimate one's own capacity. Many a person of moderate talent makes a better show on small stock, by gauglies his powers properly, than a more gifted mortal who slops over a well-filled bucket and gets outside the pail of capacity. This reaching for the unattainable is oftener seen on the stage than in any other position. Lucky the party who with his yearnings combines a faculty for accepting advice.

That faculty restrained Sothern from scaling rden walls as Romeo and apostrophizing as Hamlet. He longed to play those parts; he has stood on a rug in front of his Gramercy Hotel fire and done Balcony scenes quies and advice to the players for e, till the voice of the Gusher mingled with the lines of Shakespeare and besought him not to do it. George Fox, the unapproachable panst, wanted to do Lagerdere in The Duke's Motto, and got himself up in Don Casar with a wild idea that dashing melons was his specialty. Last Summer little Alice Harrison, the best exponent of broad lesque ever born in this country—with com-branded on every feature of her laughteroking face, with hilarity pervading her very walk-concluded that drawing tears and ng houses would be one and the same ng for her, and sailed into sentiment like a s-smack into a Newfoundland fog. For asons Edward Harrigan has felt al drama choking his utterance. He nted to do a dreadful cuss scene like the he ar and the she Leah; he felt there was somein him beside fun, and determined his nces should be moved and in tears; and they were-right out of the house.

When the Harrisons dove into the delineation of the passions they had the most disinterested, nd and affectionate advice; but they knew ap better than any one else; and whatever they did then they do now, that's mighty sure Harrigan got into his emotional old Jew Mordecai, and came near going up as high as nan. He paid for his little fad, and in Mcriey he s on his own ground once more, and the New Yorkers, in their delight at his return ason, are doing better for him than ever. Hundreds are nightly turned from the door, and the play is not as good as some of the fulligan series; but it's so much better than my other funny entertainment offered just now that the laughter-hungering multitude accept and rejoice over it.

Alice and Lou Harrison could be to-day at the head of a little theatre here, which would buriesque every novelty as it came out (as the traditional old Olympic did once in New York, and as the Folly does in London), turning away money—those three blessed words to the actors' ears. But there you are. Folks won't stick to their business, and it isn't always the reward of derelict genius to be received, as Harrigan has been, with open arms, after neglecting his vocation, and making a goose of himself and ducks and drakes, of his money.

And so in private life people (mostly women) are eternally getting out of the grooves nature cularly designed them to run in. I supse I know what I can do well; but I am ering after something else half the time, and get into some very pretty scrapes occailly, and with the true instinct that likes te, it's not uncomforting to see other women a hot water. Just now I know a lot of most important and interesting is that of Mrs. Labouchere. For two years has had the Jersey Lily an inmate of her d Mrs. Labouchere's home is Pope's ckenham; and that is a home. The perated from her husband and had Mrs. Labouchere had been an acsoor as the material was, the lady to make one of Mrs. Langtry. I two poll-parrots, and | know she took a contract for. Mrs. -nine years old. She was with latent ability; but athies of the Labou-Mrs. L. formed herself and Mr. L. constituted He used the as his vehicle.

Chetwyn

motion in which a lovely and virtuous woman went to the wall (as they generally do), Henrietta thought she had better transplant her Lily to the wilds of America. Sir George hung on as far as Liverpool; but from there he returned discopsolate to London. The first bolt from the track was made aboard ship, and Mrs. L. discovered balky traits in her Jersey Lily. Almost as soon as they got here, came letters from the swain languishing in London. "He could not live without her." and Lily began to think she could be made comfortable if he was here, and so informed him; but ere her missive reached the Albion shore there had risen on the horizon a young New Yorker, with wealth galore and the irrepressible heart of unskilled youth. He presented himself and a \$2,500 emerald, and, as Lily acknowledges, she was captivated. She says she thinks it's in the air. The novelty of snow and the mysteries of sleighing completed the slaughter. In vain did Mrs. Labby entreat Mrs. Lily. Expostulation was in vain. The pair would return from holding up the hand-glass to horrified Nature and Rosalind would groan with fatigue. She would hurry off to bed too tired to keep her eyes open, and the vigilant chaperone, waking in the night to find a biting frost abroad, would bethink herself of the slim little legs without the warm pads of Rosalind in the next room. She would rise and go in and tuck her up warm with an extra blanket, when lo! the nest would be empty and the bird gone!

For was there not sleighing on Harlem lane; and the turtles were cooing behind a pair of flying trotters! This was too much, and so Mrs. Labby told the Lily. She represented what had been done for her and what she was doing for herself. Then came a volcano. Mount Hecla and Gus Heckler and all the other eruptive excrescences were eclipsed while Langtry boiled at the Albemarle.

"Who cares if I can act?" she cried. "People don't come to see the actress."

"I should say not," quietly responded mad-

"I draw because I am celebrated."

"Like Holloway's pills—well advertised, my dear," returned Madame L.

"This is my room, madame; you will do me the kindness to withdraw."

"A mutual benefit, Miss," said Mrs. Labouchere, and, outraged and indignant over her great mistake, the lady then and there parted company with Mrs. Langtry.

The young man's horses and sleighs were despatched to Boston last week, and if those Massachusetts creatures only do their duty and have snow, the path of the celebrated will be one of delight. But if Hester, Rosalind and Juliana have been all the rewards of Mrs. Labouchere's incessant and able teaching, what will the next impersonation be like? Ben Butler, Wendell Phillips, Abbey, Boston Neck and the Bunker Hill Monument may all turn to and be coachers of this wonderful creature. The result is anxiously awaited by the Gusher.

I had in my mind, when I began this screed, several instances of mistaken females. Poor Mrs. Labouchere will have to do for this week. If I completed the history THE MIRROR would have to come out double its size, and the public can't bear too much at once of those revelations from

THE GIDDY GUSHER.

The Madison Square Dial.

The Madison Square folks were somewhat exercised the other day over a curious and somewhat unique invention or discovery of one of their travelling business managers, who is now in the city. A reporter of THE MIRROR being in the vicinity of the theatre on the day alluded to, met Dan Frohman, who invited him up into the office. There the newspaper man beheld the contrivance. It consists of a clock face: but the usual twelve stops, instead of being indicated by the ordinary Roman numerals, are marked by the twelve souvenir events in the history of Hazel Kirke, commencing with the 50th performance, then 100. 200, 300, 400, 500, 800, 1,000, 1,400, 1,500, 1,750 and 2,000. Four hands radiate from the centre, which is marked "Madison Square Theatre," each of which represents the four plays of the theatre. One hand, "Young Mrs. Winthrop," is represented as approaching the 50 stop, as indicating the fiftieth performance. The next, "Esmeralda," approaches the 400 stop. "The Professor" nears the 500 mark, and "Hazel Kirke is clearly approaching 2,000. Thus it will be seen that at a glance all of the Madison Square attractions will be recognized in its stage of run. The hands can be changed daily and show exactly the number of pe formances. It is certainly a curiosity and has attracted much attention from those who have seen it.

Dave Belasco grows enthusiastic in speaking of it and declares it superior to any of his remarkable stage effects in Hearts of Oak of La Belle Russe, and Wesley Sisson waxes eloquent over its merits. It has been christened "The Madison Square Dial," and ere long no well-regulated household will be complete with-

This is all very well so far as the dial's registration regarding the plays' runs, but if some one of the many fertile minds of the Madison Square can only invent some contrivance that will show in advance the receipts of each attraction, then we should imagine a great desideratum would be obtained.

London News and Gossip.

LONDON, Nov., 17, 1882. The Promise of May, Mr. Tennyson's new play, was produced at the Globe on Saturday and attracted a crowded audience of statesmen, poets, litterateurs and really distinguished Mr. Gladstone being one of the ber. But the play was a dismal failure, and will soon disappear from the bills. The cur-tain had not been raised ten minutes and the first act had barely intimated a dramatic interest, when an ominous murmur might have been heard among that part of the audience ever quickest to seize on the ridiculous, and thenceforward, as the work gave forth repetitions of the same note, the ominous murmur swelled into jeering chaff, and on to the unchecked laughter of contempt. Why was this? It is possible to answer the question with tolerable certainty in treating of dramatic works, for now-a-days the lines upon which such must be laid down are known with tolerable accuracy. Next to the dramatic interest there must be sympathy, and that sympathy must flow evenly and unchecked. Mr. Tennyson has two heroines for his play, but no hero. The jeune premiere of this work is a cold-blooded seducer, represented by Mr. Herrman Vezin as an unattractive, middle-aged man, who soliloquizes nearly the whole time he is on the stage, and then wholly, or nearly so, upon the tenets held by Free Thinkers. He dissertates in tiresome onologue upon the various passions, senses and conventionalities of life. tendency to regret the possible fate of the girl he has seduced by declaring "conscience only an automatic series of sensations." He talks of the "great democratic deluge which is to engulf the whole world," and declares that then marriages will be unknown and mankind be left only to their elective affinities. Pressed by the girl he has seduced to marry her and save her from shame, he calls the holy institution "old feudal nonsense," and bids her profit by the example of the birds, which "pair for a eason and then part;" compares the marriage state to that of two dogs, which, leashed together, snarl and bite, and offers many other illustrations of the same idea. Yet all the while is caressing the fair and fragile girl, who is, in form, the sympathetic heroine manded by dramatic art, and vowing to her constant love. Was it possible that any audience could treat with respect such a character? His immoral reasonings were the antitheses of his actions, and excited consequent laughter ere the first act had run half its course.

The plot of the play is so simple that it is hardly worth relating. The one good situation in the last act reminds me of a similar position in Alfréd de Musset's "On ne badine pas avec l'amour;" but the French poet handles his theme with more dramatic skill. Mrs. Bernard Burr and Mr. Charles Kelly played two important characters, and did their very best to make them acceptable; but the audience was merciless. The Laureate's ill-fated endeavor to raise the falling fortunes of the British drama affords another example of the great difference which exists between the "Promise" and performers.

The Court Theatre reopened yesternight with The Parvenu and a little piece called Picking Up the Pieces, by Mr. Julian Sturgis. The story is of a pretty middle-aged woman who finds herself at Florence, mysteriously interested in a lazy, good-natured, middle-aged man. They are thrown together, as such people often are. They pretend to wrangle as do Benedick and Beatrice; they fight away from the inevitable; they pretend they do not know what is their mutual and secret inclination; and they end by discovering that they were boy and girl lovers years ago, burdened with a secret and undefined passion that time has not effaced. Now this, crudely set down, seems, perhaps, a very ridiculous little love adventure; but it is not so as it appears in the book of Mr. Sturgis. Cecil and Miss Carlotta Addison do their best for the comedietta. They are earnest, industrious and full of resource; but they have not the delicate touch, the light hands and the style for such works. There is no chord of sympathy between them and their audience; no lightness, no sparkle, no glow. The play is uncorked, but it does not fizz. It is like flat champagne: it is palatable, but not exhilarating.

Having once entered upon the path leading to fortune, the management of the Princess' Theatre keeps the goal steadily in view. Its recent experiments have been marked by judgment and enterprise, and have, as a consequence, been attended with constant success. It may, however, be doubted whether any play recently produced at this or any other has found its way so directly to the public heart as has The Silver King. From the mo-ment when, at the close of the first act, the curtain fell upon a novel situation, to the close of the piece, the result was never in doubt. At the close of every act, and sometimes at the close of a scene, the actors were summoned before the curtain; and Mr. Wilson Barrett was at one time compelled to request the audience to reserve, till the fate of the piece was definitely settled, a demand for the appearance of the authors prematurely put forth. The triumph thus delayed was not lost, and at the end of the representation the authors obtained a reception such as is not often accorded; and it is pleasant to record that this triumph is well merited. The Silver King has a strong and sustained plot, abundance of sympathy and interest, and a wealth of striking situations. it is admirably mounted, some of its views being models of stage effect and mechanical construction, and is splendidly acted, its endur-ing success is beyond question. It ought to be a "great go" in the United States if decently

At the opening of the story, the future Silver King is a commonplace young man, given to gambling, the turf and to drink at the bars of low public-houses about town. But he has better instincts, and has married for love a girl who, with all his faults, is true to him, and repels with scorn the offered advances of the man whom she rejected for her dissipated husband -the man who now comes to gloat over her That this young man, ner by name, should seek to chastise the schemer who is leading him to his ruin, and utter threats to murder him, is the inevitable course of such works, and equally inevitable is the fact that the schemer should be killed and that the husband inevitable is should be accused. In the characters therein remind one of several other plays; but the manner in which the murder is committed by burglars, of whom one, known as "the Spider," but leading a fashionable life as Captain Skinner, is unhackneyed. How Denner, being on the spot, accuses himself of the murder, and afterward flies from pursuit; how the detectives follow and nearly catch him; but how, having taken the train for Liverpool, he escapes through the open country by jumping from the express, and how he after-

ward escapes further pursuit because the train meets with an accident, is set fire to, and many of the passengers burnt, are incidents of action and description which take up the first two Then, when six years are supposed to acts. have passed, we take up the story and find Nellie, the wife, with her two children, in the direst need, living in a cottage on some property owned by the Spider, and from which, when he learns who she is, he orders her to be ejected. Then, just as that is on the point of being carried out, Wilfred Denner she turn and supply the means by which she de-feats villainy, is orthodox. He is now Mr, John Franklin, the "silver king of Nevada," living in grand style at "The Lawn," Kensington Park Gardens, and has sought his wife and children for months. While he watches and sees them saved, he overhears a word which gives him a hint of his possible innocence of the murder he believes lies on his soul, and that hint he follows out by watching the villains who were burglars on the night of the crime. In rags he follows them to a wharf at Botherhithe, where he feigns the character of a deaf idiot, and to the warehouse, where they meet, and where they store the jewels and plate, which from time to time they obtain as plunder. Denner at last gets admission. Then, when the gang quarrel over their plunder, when they mutually acuse one another, Denner learns his innocence and fights his way to the door, through which he escapes once more to acknowledge himself to the world and to his wife and children. These he has, after his discovery of them, placed in affluence and luxury, using as a means to that end a faithful old servant named Jakes. But when at last he is in the arms of his wife, when happiness and honor are almost within his grasp, the principal villain, Captain Skinner, whose safety is of course endangered by the discovery, and who is known as the leader of the gang of jewel thieves, appears to threaten and to bully unless his safety is assured upon terms of mutual silence. The dark cloud is, however, but momentary, for Denner rejects all compromise, and the opportune arrival of the detectives leads to the apprehension of the chief criminal, whose accomplices have confessed against him. Thus in the usual manner is dramatic justice satisfied; but it is vain to hope to give an idea in such a summary of the principal features of the play, of the many details which go to the working out of the plot.

The authors in this respect have shown themselves exceedingly clever and adroit. The workmanship is indeed of the best, the incidents dovetail with singular ease, the smallest circumstance seems to have been thought of by them in building up the work of which their fabric has often done duty. This is as it should be—but too often is not in these days when originality is not too much studied. So clever in fact is some of the work, so true and sympathetic is much of the domestic incident, that more than once the audience interrupted the progress of a scene to express their

applause.

Wilson Barrett played the character of Wilfred Denner with immense spirit and dramatic intention, and earned the applause of not only the public, but the admiration of the critics, who chorused his praise in all the daily journals yesterday. Six years ago I said that Mr. Barrett, as a vigorous melodramatic actor, was rapidly coming to the front, and now he takes his stand as the most finished and picturesque actor of drama in England. He occupies the same position that M. Laferriére did ten years ago in Paris, and I think Mr. Barrett possesses more magnetism and emotional power than the French actor exhibited in his

best days.

Henry Herman, one of the authors of The Silver King, is the acting manager of the Princess'. He has been an extensive traveller, has visited the far West, was once the editor of the American Register in Paris, and is something of a bibliophile, possessing "many a quaint and curious volume of forgotten lore." I have long known him as a graphic writer, but I had no idea he had so much dramatic stuff in him. His collaborateur, Mr. Jones, is a gentleman of culture who has written several very pretty pieces of a light order. Conjointly they ought to turn out some clever plays in the future. They have given us a "Silver King;" let them continue work by giving us a "Golden Oueen."

LONDON, Nov. 24.

The Adelphi Theatre has long been the established home of melodrama, and it was quite appropriate that Charles Reade and Henry Pettitt should have selected this favorite theatre to produce their play, Love and Money. on Saturday last. When the play was in course of preparation the Messrs. Gattis thought that Charles Warner was to play the leading rôle; but when the latter gentleman heard the play read he declined the part. Charles is fond of impulsive young heroes and dashing lovers, and ill-natured people declared he objected to play a father with grey hair. This declination invited bother. The Gattis believed in Warner, and thought the play stood a better chance of success with him in the cast. Warner was pressed, but would not yield. Reade grew captious, Henry Pettitt had his "little say" in his own pungent, straightforward way, the Gattis were not redhot to possess the piece, and the affair wound up by Charles Reade hiring the theatre for a brief period, and Henry Pet-titt receives his author's fee as collaborateur of the work. Harry Jackson came over from Drury Lane and produced the piece in his most careful style, and a representative throng attended the first night.

Fastidious theatre-goers may fancy that scenes in which persecuted maidens let themselves down from house-tops by the aid of sheets, or are buried alive by explosions in coal-mines, are played out so far as West End audiences are concerned. They may think that the interest in supperstitious children, in embezzlement, in attempted murder, and even bigamy, is exhausted, and that the criminal has had its day. There can be no greater mistake. Love and Money is strongly constructed, and its dialogue is undeniably forcible, if its force is attained at too great an expenditure of words. But it is not mainly for its construction, its writing, or delineation of character, that it will win the popularity of which it seems assured. What are liked are its incidents, crowded and striking, its situa tions at each successive fall of the curtain throughout a prologue and five acts, its sensations cleverly contrived and elaborately illus One of these latter, which takes place in a coal-mine, would alone be able to draw all lovers of melodrama to the theatre for some time to come. True, it has not much pra pearing upon the fortunes of those who figure in it, since they come out of it without any important change in their relations one to another, But sufficient interest has been aroused in the dramatis persona to give significance to

their presence in a mine, where an explosion takes place, and it is found worth while to im-mure them in their glowing dungeon under-ground if only for the sake of arousing excitement by their rescue. Grant that such an episode and its consequences are well managed, as they certainly are at the Adelphi; grant also that some reasonable excuse is found for their introduction they cannot then well fail to produce the effect calculated upon by the playwright, and the main object of dramatic work such as is fully achieved. No useful purpose would be served by anything like a detailed description of the elaborate plot, here devised by Messrs. Reade and Pettitt and expounded by Messrs, keade and rettilt and expounded in no less than six acts. The first of these acts, which is called a prologue, sets in motion the springs of some very complicated action on the part of a couple of city clerks and a pair of fathers who, when next we meet them, are supposed to be some twelve years older than at the commencement of the play. The employment of an interval of this extent is of course a confession of weakness on the part of the dra-matists; but it is difficult to see how, without this device, they could fully explain how the wicked clerk, Leonard Monkton, becomes the deadly enemy of the good clerk, Walter Clif-ford, how Clifford is cheated of his inheritance by his uncle, Mr. Bartley, and how an intelligent artisan, named Hope, is induced to allow his daughter Mary to become Bartley's reputed child. Once fairly, though somewhat slowly, started, the piece moves on with spirit. The villain pursues those whom he has made his enemies with relentless hate, arranging for the murder of one of them in the explosion already alluded to, and bringing against the other a plau-sible charge of bigamy. The sufferings of Hope and his daughter, while shut up in the mine, are most graphically depicted, and is also their rescue in the course of the chief scene of the In delineating the attitude of a father toward a child whom he dares not claim as his own, there is attained considerable pathos of the ruder kind; and, except when humor is attempted, Love and Money is never dull, even in the intervals between its exciting moments. J. H. Clynds played Hope in a robust, manly fashion, and gives a far and away clearer reading of the part than the recalcitrant Warner would have afforded. Amy Roselle, who has been very ill for some weeks, made her rentrée as Mary Hope, and acted the part with admi-rable feeling, and in parts rose to a dramatic height for which I did not give her credit, as I have usually associated her brightest efforts with comedy.

The Strand Theatre, rebuilt and beautified

by the Swanbough family, opened a few nights ago with J. S. Clarke as Dr. Pangloss, and a dull plece called Frolique. The old comedy, The Heir at Law, went off briskly, the American can actor gaining a warm reception. In the hands of some comedians I have seen, Pangloss is a mere pedant, greedy of gain and vulgarly ostentatious of learning. Mr. Clarke makes ostentatious of learning. Mr. Clarke makes him something better, giving a touch of honor to his humor, and craftily qualifying his personal vanity with a sense of what is due to the dignity of letters. Of the many merits of this comedian's impersonation, not the least remarkable is the skill with which, amid all the amusing absurdities of Pangloss, he thus reveals occasional glimpses of the man's better nature. Spoken by Mr. Clarke, Pangloss' copious classical quotations are not witless displays of bookishness, but allusions as apposite as droll, proclaiming the extent and variety of his reading. There is something irresistibly funny, yet not altogether unimpressive, in the horror with which he resents all errors in spelling and pronunciation as so many shocks to his scholarly susceptibilities. The air of injured innocence with which, after somebody has committed a grave blunder in grammar, he walks out of the room as though he had endured a personal affront, is thoroughly comic. Endowed with curious flexibility of feature, no actor understands better than Mr. Clarke the capabilities of the human countenance for the exposition of comedy, and this rare knowledge he displays with an effect which calls to mind what we have read about the facial humor of Munden, whose legitimate successor he undoubtedly is: "He made his face like a bear troubled suddenly with symptoms of internal commotion—one who had eaten a bee-hive for the sake of the honey and began to have inward misgivings that there must have

been bees mixed up along with it."

The afterpiece, called Frolique, is based upon a Parisian piece entitled Charlot, by MM. Lockroy and Vanderbruck, which was adapted and performed in London many years ago. It was then in the shape of a comedietta; but in the present version it partakes of the character of an operetta, prominent features being made of ballads, duets, choruses and dances not to be found in the French play. The plot turns upon a strange midnight escapade of the Duche Chartres, who was Françoise Marie de Bour-bon, natural daughter of Louis XIV. and wife of the celebrated Duc d'Orleans, styled during his father's lifetime Duc de Chartres. Hus band and wife meet accidentally at a masked ball, and have a variety of surprising adventures, which constitute the staple of the action. What induced Mr. Clarke to play in this farrago of inconsequent time and witless talk I can't imagine. He did his best with a stupid part, went through his usual grimaces, arched his droll legs, projected his hindquarters, and employed all his well-known expeditions. ents; but the audience regarded the entire exhibition with indifference. Frolique will soon disappear from the bills. H. J. Byron is announced as one of the authors; but there were very few lines in the piece to remind one of the pen that gave Cyril's Success and Blow for

Blow to the stage.

I am just off to Paris to see Le Roi S'Amuse, which has been reproduced at the Théâtre Français after an interval of exactly half a century. It was originally produced Nov. 22, 1832. I hear that Got is splendid as Triboulet and that the famous line,

"Et que dirais tu donc si tu me voyais rire,"

brought down the house and the curtain amid a storm of bravos. Victor Hugo, President Grévy, the Princess Mathilde, and representatives of every class of Parisian society—ministers, diplomatists, legislators and literary men—crowded the theatre at the première. Stalls brought as much as £20 apiece, and M. Perrin had 8,000 applications for places for the first representation. As the house only contains 1,400 seats, there were, as you can imagine, many disappointments. In a box sat a small group of old aristocrats who had witnessed the performance fifty years ago. Victor Hugo, when he entered his baigneire, had an immense reception.

—A man named Hamersly, whose business appears to be that of schemer, has taken away from John A. Stevens the latter's comic opera company.

Frayne's Fatal Shot.

As is well known by this time, during the fourth act of the sensational drama, Si Slocum, at the Thanksgiving matinee given at the Cincinnati Coliseum, last Thursday, Annie Von Behren, the leading actress of Frank Frayne's company, who played Ruth in that drama, was instantly killed by the star, who, in the character of Si Slocum, was performing his backward shot. A broken screw, which should have kept the barrel in position, occasioned the accident, and the bullet (intended for the disbeen placed upon the unfortunate artist's head) was deflected from its course and sent crashing through the victim's brain.

The curtain was immediately rung down, and the large audience, numbering over two thousand people, quietly dismissed. Mr. Frayne, almost insane with grief, was at once placed under arrest, but as quickly released upon a bond furnished by Hubert Hack in the sum of \$3,000. The jury subsequently empanelled at the Coroner's inquest on the day following, acquitted the actor, and his case was dismissed when called in the Police Court on Saturday. The same evening, accompanied by Frayne and the members of his company, the remains left Cincinnati for the home of Miss Von Behren in Williamsburg. The destination was reached Sunday night.

The body lay at the residence, No. 180 Stockton street, until Tuesday afternoon at one o'clock, when it was taken to the Bedford Avenue Baptist Church, where the funeral service was held. The remains were enclosed in a black walnut casket with silver trimmings. It was lined with white satin. That material also composed the dead girl's shroud. On the lid of the casket was a plate bearing the inscription:

Anna Von Behren. Died November 30, 1882. Aged 25 years and 2 months.

Another plate at the head was inscribed: "Blessed are they who die in the Lord." At the foot was an inverted torch of silver. A broken shaft of flowers, surmounted by a dove, the gift of Harry Miner, was placed on the coffin. The face of the deceased looked strangely life-like, the expression being peaceful. The dark hair was arranged in such a manner on the forehead as to conceal the wound above the left eye. A calla lay in one of her folded hands. Many professionals were present at the obsequies.

The poor woman's career upon the stage was brief. Six years ago she was a mantuamaker in a shop in this city, making about \$7 a week. Seeing the advertisement of Rose Watkins in the Herald, she called on that lady to learn if there was any chance of bettering her condition by going on the stage. Mrs. Watkins found the girl had talent and gave her instruction in dramatic business. She made her first appearance with an amateur company at a German hall down-town, playing Sam Willoughby in The Ticket-of-Leave Man.
After that she acted in Trodden Down
and Kathleen Mavourneen with Mr. and Mrs.
Watkins through the South, and later appeared with them in Dick Drift and several plays at the National Theatre, now the Theatre Comique. She was leading lady at the theatre in which she died for one season and occupied the same post at Waldman's, Newark, for two seasons. She became leading support to Frayne last spring. Since her death it has transpired that she was to have married that actor next February. Frayne then intended leaving the stage and retiring to private life on his farm over in New Jersey.

Mr. Frayne refused to talk to the press

bout the tragedy until the funeral was over, He was seen on Tuesday night for THE MIR-ROR. His face bore evidence of the terrible mental suffering he has endured in the past few days.

"You are acquainted with the play of Si Slocum," said he, "and perhaps remember that the scene in Slocum's ranch in the fourth act occupied the whole stage. On Thanks-giving Day the curtain rose and the act pro-gressed without interruption to the point where Vasquez, the villain of the drama, and his Mexicans surround Si Slocum and offer him his liberty if he can shoot an apple from the head of Ruth (Miss Von Behren). The dialogue then progressed as follows:

Slocum.—Would you have me jeopardize my wife's ife to save my own? No; I will die hrst.

Vasques.—Refuse and I will have you shot.

Slocum.—I ref.—
Ruth.—No; don't refuse.

Slocum.—What! Would you urge me to the ven-

ture?
Ruth.—Yes; for I have faith in your skill and Heaven's mercy.

Here Frayne was so overcome that he could say no more, and a member of his company finished the narrative:

"Vasquez crossed the stage and Slocum placed the apple on Ruth's head, speaking as he did so the line, 'Cover your face, darling, for the sight of your eyes might unnerve me.' He then loaded his rifle, adjusted the mirror used in the backward shot and stood in position. After a second of the crack of tion. After a moment's silence the crack of the gun was heard. There was a flash at the lock of the weapon as well as at the muzzle. Miss Von Behren's knees bent under her; the apple rolled from her head; she swayed to and fro for an instant and then fell to the stage without a sound. Frank turned with a dreadful

without a sound. Frank turned with a dreadful suspicion of what had happened, and seeing the form of the girl on the boards, threw down his rifle and dropped on his knees at her side, groaning, 'My, God! My God! Annie, my darling, speak to me!' Then the curtain fell.'

Before 'leaving Cincinnati Frayne gave the rifle to Lieutenant Benninger, the officer who arrested him. It is of Smith and Wesson make and carried a 38-calibre ball. His other gun he gave to Oliver Doud Byron. "I have given my rifles away," said Frayne. "I shall never shoot again, nor play in Si Slocum."

"Is it true, as reported, that your eyesight

"Is it true, as reported, that your eyesight was bad?"
"No. I gave an exhibition a short time Athenæum, in Boston. The theatre was purposely darkened. I stood at the back of the

auditorium and hit the ace of spades, tacked up behind a lighted candle on the stage."

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Speaking of the accident to a Mirror representative yesterday, E. D. Davies, the ventriloquist, said: "I could scarcely believe it, for Franye was such an excellent shot. I think he was the first actor to introduce fancy shooting on the stage, somewhere about 1869. I remember being in the company while he was exhibiting at the Jersey City Academy, some years ago. I placed a tack on my finger. Frayne drew a head and shot it off as neatly as though it had been brushed with a feather.

After Frayne began his exhibitions others followed in his footsteps. The Austin Brothers, lodgment of the apple, which in the scene had the rifle. Monsieur Chalett, a clever ventrilonow in Europe, performed dangerous feats with quist, also did wonders with a gun, being accustomed to shoot articles from his wife's hand or head. Buffalo Bill at one time used to shoot an apple from the head of a negro in one of his plays; but he finally gave it up and contented himself with showing fancy shots. A man named Franklin used to shoot an apple from his wife's head. About three years ago they were playing at Pawtucket, R. I., when Mrs. Franklin was taken ill. A young lady attached to the company volunteered to take hel place. She did so, but at the instant of firing the rifle she moved slightly and was instantly killed.

Just after the accident Frayne said in Cincinnati he would retire from the stape. The persuasion of Manager Coleman and his company induced him to reconsider his determination. Si Slocum will be eliminated from Frayne's repertoire; but he will continue to play Mardo, opening in that play Monday night

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